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On another page of this issue will be found the best bargains in clubbing offers with other magazines, a column advertisement. The club offers can be taken in connection with any premium offer; every ETUDE subscription, whether single or in club, counts for the premium.

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WHY YOU SHOULD NOT FAIL TO GET THE AUGUST ETUDE.

OWING to space limitations it has been necessary to continue some important articles of this issue in the August issue. In addition to this there will be the especially attractive articles mentioned below and many others of interest to the Summer reader. If you are not a subscriber and are going to the country, where you may have difficulty in purchasing an ETUDE, do not fail to send fifteen cents to the Publisher of THE ETUDE and get this copy. It will turn a rainy day into one of profit, entertainment and inspiration.

THE MIRACLE OF INSPIRATION.

Most of us realize that the great composer is not the man who sits down and designs his music according to mathematical laws, as a mechanical engineer would design a bridge or a skyscraper, but few of us comprehend what an amazing thing inspiration really is. Listen to "Carmen," with its scintilating brilliance and its sensuous melody and you will soon realize how impossible it would have been for Bizet to have produced such a work by methods of cool calculation. Hear the "Ride of the Valkyries." Listen to the "Hebredes" overture or the "Fifth Symphony," and ask yourself if anything other than genuine inspiration could have produced these works. Again, how was it possible for Handel to have written so lengthy and remarkable a work as the "Messiah" in twenty-eight days unless he was inspired. Mr. Henry T. Finck, the noted author of many valuable books, will write upon this important subject in the August ETUDE, under the title "The Miracle of Inspi-

WHAT FAMOUS AMATEURS HAVE DONE.

MR. Louis C. Elson has prepared a most interesting article upon the work of "The Fa-mous Amateurs in Music." Too little recognition is given to the achievements of those who work for the art but who do not depend upon it for a livelihood. Mr. Elson's long experience as a teacher, critic and author, as well as his wide reading, insure articles of educational value as well as deep human interest.

WILLIAM SHERWOOD ON "LESSONS IN RELAXATION."

Mr. Sherwood, the noted American viv oso, feels that unrestrained or indiscrimy rehazation is not altogether desirable. If written an article for you in which stated some technical principles very of and helpfully. This is an article for er and student alike, and similar to the Sa care wenka article on octave playing in the last issue is as valuable as a lesson with the writer. The Frum has in mercaning a number of relaxation is not altogether desirable. I THE ETUDE has in preparation a number of similar articles by world-renowned teachers and virtuosi. You should acquaint all of your musical friends with this fact, as the instruction contained in one such article is often far more valuable than an entire year's subscription to The ETUDE.

A PROFITABLE SUMMER PASTIME.

LOOK over your old ETUDES, you will find many things that may have escaped your attention during the busy winter season. There is so much in THE ETUDE that one has scarcely time to digest it before another number appears. Utilize the summer to get the best out of your old ETUDES. Look over the advertisements too. There are many new things coming up all the time which you should find out about. The summer is the time to find out these things: Read the publisher's notes, and plan what you need for next year. It always pays to take time by the forelock.

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VOL. XXVII, No. 7 ETUDE FOR THE TEACHER STUDENT & LOVER OF MUSIC

THE REAL DELIGHTS TEACHING

We hear so much nowadays of the hardships of teaching that we often wonder how the young music teacher regards the prospect of spending a life in educa-tional work. The following quotation from an address Dr. Eliot, ex-president of Harvard University, rep-

resents an entirely different attitude. We have always found teaching delightful work, and although the money reward may not be as great as in some other vocations, there are other compensations that the teacher receives which add to his happiness as money never can. Dr. Eliot's view is not that of the enthusiastic youth who sees nothing but the rosy side of the question. It is the opinion of the man ripe in years and judgment who has stood upon the hilltops and whose vision

embraces all professions and vocations. He says "After all, the main inducement to the profession of education as a life work is the delights of the To my thinking, the career of the educator is the happiest, the most intellectual, as regards serviceability and the visibility of the service, of all professions. For a young man of foresight I recommend the profession of teaching as the one in which he will realize the chief pleasures of life."

WOMAN'S WORK IN OUR OWN COUNTRY

woman's work in music has been so ably treated by the lifferent writers in this journal that editorial comment seems unnecessary. What our American girls have done for music is current history. Their success has been phenomenal. We attempted to make up a com-

prehensive list of the young women of our country who have met with great success in European opera houses. We soon found that there were so many of them that with biographical notes, etc., a proper representation would require several pages. The American prima donna in Europe has been so extraordinarily successful that the jealousy of European singers has been repeatedly engendered. Some of our American born and American trained singers are unknown in this country but nevertheless have great reputations abroad. Very few of our readers may have heard of Antoinette Sterling, Belle Cole or Esther Palliser, yet these singers, all of them American women, have ranked among the greatest concert and oratorio singers of Great Britain for years. Mme. Sterling and Mme. Cole are now deceased but there are a number of younger singers who are destined to hold similar positions in the future. Miss Maud Powell has been for many years one of the biggest attractions of the London and continental concert seasons. Mme. Lillian Blauvelt unquestionably has a greater reputation in Europe than in America. Italy, the "home of song," has placed upon her it's highest musical distinction, "The Order of St. Cecilia," a distinction never hefore granted to a woman or to a native of an Eng-

to the careers of Mme. Bloomfield-Zeisler, who was brought up in America, or to Mme; Carreño, who though born in Venezuela, came to this country quite early in life. They are recognized the world over as two of the greatest pianists who have ever lived irrespective of sex. Mesdames Nordica, Eames. Patti, Nevada, Thursby. Kellogg, Alboni, Farrar, Garden and numberless others tell the story of what America has done in the world of song. Mrs. Beach, Miss Lang and others are working in the field of musical composition, and who shall say that many of their works are not in themselves masterpieces. We regret exceedingly that Mme. Chaminade's engagements prevented her from participating in this number but our readers have her assurance that they are to be favored with an article upon the subject of women composers, which we trust we may be able to publish in the Fall.

A NOTABLE ADVANCE IN MUSICAL MANUFACT-URES

In the year of the outbreak of the Civil War our musical manufacturers, and by this we mean the manufacture of musical instruments, amounted in value to about \$6,000,000,00 Now we manufacture over \$70,000,000.000 worth of instruments, and all over the civilized world American pianofortes of the

better class are recognized as being without superior. This, in a way, indicates the ratio of progress of our country in other musical matters. It is quite safe to say that we are ten times better educated musically than when we were, for instance, when Mrs. Trollope wrote her amusing tirade upon American music and manners, which Miss Gill has inserted in her article in this issue, "The American Woman Pianist." According to a recent report, musical Germany does not manufacture as many pianos as the United States. It is also stated that the workmen in American factories receive nearly twice as much for their services as elsewhere, and that in this way the best artisans of the world have been secured. Another interesting feature of the same report indicates that Germany takes nearly \$250,000.00 of our musical instruments, while we sell over one million dollars worth of musical instruments annually to Great Britain. What would dear Mrs. Trollope say to

BRINGING MUSIC TO THE SHUT-INS

HAVE you ever thought what it means to be confined to one room for weeks. months, perhaps years, at a There are thousands of shut-ins whose only is through one window. Frequently that reveals naught but some city street barren

of verdure and interest. Our shut-ins are often prisoners whose lot is far more pitiful than that of those whose fate it is to be behind prison walls. Frequently the only music they hear is the strident tones of a street organ. Music

lish speaking country. It is not necessary to refer means even more to them than it does to you or me. Can you not be one to take music to them, whether they are in a public hospital or a private home? It will bring new life, new hopes, new being to those whose afflictions are almost unbearable. How can such a mission be compared with that of carrying music and education to African wilds! Your highest mission is at home. A song at the bedside with an audience of one is as valuable as a song in a great opera house with an audience of thousands.

A musician recently advertised in the London Daily Telegraph, offering his services as a pianist, at so much per day, to invalids who were unable to attend concerts. No doubt there are many wealthy invalids who would be glad to pay for such services This opens up a new occupation for young teachers who have time upon their hands. There are thou sands who cannot pay. They are the ones who need you most, and you will find that, especially during these glorious summer days when the whole world is alive with the glory of nature, every minute you end in the company of some shut-in will be beneficial to you. We were put upon this earth for some thing more than merely to live, to fight for our existence, or our own pleasures. We must help others to live and to enjoy life.

HONOR TO WHOM HONOR IS DUE

In offering this "Woman's Work in Music" issue to our readers we desire first to state our personal appreciation for the enthusiastic as sistance of the many world renowned women musicians who have taken a very gratifying and somewhat unusual interest in this number. We

believe that there are very few of our friends who will not see at once the desirability of preserving this copy of THE ETUDE, if only for reference purposes. Five of the most famous prime donne of the day, one of the greatest pian-ists of our time, the most noted American violinist and the most noted American composer of her sex, together with a score of the ablest writers upon the subject of "Woman in Music," have contributed to make this issue what it is. The ETUDE desires to thank these splendid women for their kindness in providing the music-loving people of America with so much valuable and useful information and advice

It is not necessary to apologize for any shortcomings this issue may possess. We have endeavored to make it as comprehensive as possible, but we believe that all our readers must realize that it would be quite impossible to insure the completeness and accuracy of an encyclopedia, which takes months or years to prepare, in a monthly publication. The names of many woman musicians may have been omitted because of the limitations of the journal or because of the lack of available material regarding them. However, our readers will find that we have presented much useful information that can not be found in encyclopedias.

We desire to thank particularly Miss Maud Powell, Mme. Lillian Blauvelt and Mrs. Mary Chappel Fisher, who have furnished the material for the Violin, Voice and Organ Departments respectively.

Please mention THE ETUDE when addressing our advertisers,

By ARTHUR ELSON

Is the Monthly Musical Record is an article on English melody, which deplores the fact that con-tinuous Europe gives so little heed to the English muss. What is good in English music is too often tar more probable that the English music influence flandel. The great choruses of the "Messiah"

the stant than her present position would indicate.

It she early times Walter Odington probably in-Cologne. It is certain that counterpoint existed in thing condition, as may be seen from such a song "Sumer is Icumen In." This admirable comsition is ascribed to the year 1215. A leading English contrapuntist was John Dunstable, whose

In later times, too, England held her own. The Dizabethan Age is famous in literature, but it excelled also in musical achievements. Such men as Farrant, Weclkes, Morley, Byrd and many others went far towards forming an Elizabethan school of nusic. In later times, too, we find the manifold name. In later times, too, we find the manifold accesses of Purcell, in sonata and song as well as been, and the graceful lyries of Dr. Arne. Such a man, as that of Handle could not fail to appressing these works. In fact the evidence shows that limits! Irequently "cribbod" from lesser English cores. Under these circumstances it is rank and the country of the German at a near state for multiple complete. missatistic for the Germans, at any rate, to consider highlish music an echo of Handel. Even Haydness the charm and grace of the English style, for land the charm and grace of the English style, for land My Hair."

THE ELECTRA PERFORMANCES.

In the Monthly Journal of the International Musical Society Alfred Kalisch gives a detailed account of "Electra." The scene opens with a group of servants at a well, discussing the heroine. One approves of her, the others not. Then Electra enters. She is always strong in feeling and self-reliant, while her sister Chrysothemis shows the softer virtues of dependent womanhood. The latter bemoans the fate that has brought such tragic events into their lives, and sighs for the quiet happiness that is given to ordinary mortals. She then tells Electra that their mother Klytemnestra has had an evil dream, and is about to offer propitiatory sacrifices. Then a procession appears in the background—men and women servants with torches, sheep for the sacrifice, and at last Klytemnestra herself, in red robes and jewels. has a cytemnestra dersen, in feet poles and seeds. As she appears, Electra rises and glares her defiance. After all have passed, Electra tries to rouse her sister to action, but, finding her efforts useless, she arses Chrysothemis. She then digs up a hatchet which she had concealed. Orestes now appears, and iter greeting his sister enters the palace to take after greeting his sister enters the palace to take enegeance on Klytenmestra. During his absence from the stage, servants rush about aimlessly, and all is in utter confusion. Then Aegistheus arrives, in meet his death at the hands of the avenger. lectra then goes through her sacrificial dance, and

The première at Dresden was a much advertised nt. There were rumors that all the live stock of neighborhood had been called into requisition, spoons were for sale in the shops, also Electra boots, beer mugs and costumes. It was wen possible to get Electra ices for dessert.

The music, it was supposed, would be more adand or more clear than that of Salome. Strange a spected with Strauss. In the opening scene reals are scarcely audible. Electra's first solo

again as she tells of Klytemnestra's dream. During the sacrificial procession, as in many other places, the orchestra becomes a center of interest, and fills gaps in the action of the play. The music pictures gaps in the action or the piay. The music pictures the eager panting of the priests and the halting steps of the victims. There are also the themes of Electra's hatred and Klytemnestra's terror. Here and elsewhere is a more gentle theme, picturing Klytemnestra's past happiness. The climaxes are tremendous and violent, yet from here on the opera seems to rise in power. The dialogue between the sisters is resumed with continually new orchestral sisters is resumed with continually new orchestral colors. Orestee comes, and there is a charming them of recognition. He is not of great moment in the play, but the orchestra gives him his proper increase. While he is in the palace the Klytometers them cappears, no longer blatant and garish, but thin and weak, as of a shade. When Aegistheus them the color of the col but thin and weak, as of a shade. While registrone appears, the music changes completely. A harp glissando nshers in a light, arry, satirical style that makes the audience properly disgusted with him. His death is made squalid and sordid, and deprived of all grandeur. Then comes the final scene, in which the orchestra rises to absolutely tremendous heights-a musical climax comparable only to the finale of Wagner's "Götterdämmerung." chestral threads are gathered into one colossal whole, increasing in power to the end, and changing in color from darkness to the bright light of day.

THE ETUDE

NEW OPINIONS ON OLD SCALES.

In the Quarterly of the Musical Society Jean Marnold writes about the natural foundations of the Greek scales. These he finds derived from mathematical divisions of the stretched string. It was from these, too, that Pythagoras formed the scale that became our own so-called scale of nature. Not until Bach wrote his well-tempered clavichord was the scale of nature given up in favor of a scale of twelve equal semitones. It is doubtful if the ear really perceives any mathematical relations between the vibration rates, except in the case of the octave. For other tones the ear merely notes larger or smaller differences in pitch. Thus it is not surprising to find so many scales among the different nations. The American Indian has scales that do not fit ours at all, while in the orient quarter-tones are sometimes used. Persia has a great variety. according to G. Knosp, in the Guide Musical.

HERE AND THERE WITH FAMOUS MUSICIANS.

In the Monthly Journal Maurice Ravel receives much praise for the lyrical and descriptive power of his "Miroirs" for the piano. One of them, the Barque sur l'eau, has been set for orchestra. Edmond Missa's one-act "Maguelone" received praise in Paris. The Guide Musical says that the "Demoiselle Elue" seemed the year poor when led recently by Debussy himself; and it adds, "pleurons sur elle, pleurons sur lui, et pleurons sur nous." But some new a capella quartets of his were praised highly. Viul-lemin's "Double Voile" was well staged and much applauded at Nice. At Monte Carlo, "La Foi" was produced with incidental music by Saint-Sāens; also Charles Silver's ballet opera, "Neigilde," and "Leda," opera in old style by Antoine Banes.

In Portugal, at Lisbon, "Augusto Machado," a four-act opera by Burguezinha, was well received. The Spanish composer Chapi, who died recently, was very active, and his "Margareta la Tornera" was brought out at Madrid last February. In Rome the Greek composer Spiro Samara produced his new

opera, "Rhea."

Italy is stirred by a pamphlet of Tebaldini, which accuses Strauss of taking parts of Greechi's "Cassandra" for his "Electra." As the resemblances are slight, it is suggested that the whole affair is a carnival joke or an advertisement. Bossi's orchestral variations were voted dull at Buda-Pesth. The firm of Ricordi has published the first two Beethoven symphonies in two clefs, and with actual notes instead of transposed instrumental parts.

Other novelties are Sinding's piano trio, Op. 87, and some new violin pieces; a 'cello concerto by Gradener; the new string quartet of Sibelius; Dehmel's "Lebensmesse," a festival affair for choral and orchestral forces; and Reger's prelude and fugue for violin alone, dedicated to Marteau. The play, "Une Noce sous, la Revolution," will be set by Buttikay, in spite of the fact that D'Albert and Kienzl applied also. Emil Paur's symphony, "In der Natur," receives high praise from the Signale.

At Moscow, Scriabine won many plaudits with his of touching beauty. The music grows sombre two orchestral numbers, "Poeme Divine" and "Ex-

tase," also with his fifth piano sonata, lyrical and passionate. In St. Petersburg a piano concerto by Tscherepnin won favorable mention. English novel-Tscherepnin won favorable mention. English novelties include Bainton's "Blessed Damocel," Boughton's "Skeleton in Armor" (much applauded), Hubert
Bath's humorous "Wedding of Shon Maclean," Bantock's "Suppl. "Speem," in 'cello arrangement, and
an excellent plane quartet by Thomas F. Dunhill.
A coalite as the title would imply, for the society
Socialite as the title would imply, for the society
Gourishes in a London suburb of that name.

STARTING A NEW TEACHING CLASS.

BY EDITH LYNWOOD WINN.

WHETHER one is teaching in a college, or as a private teacher in a city or town, there is a certain amount of very necessary work to be done before one organizes a class. First, there are circulars or announcements to be sent out, or special letters to parents and old pupils. Nothing is so advantageous to the teacher as an early beginning. If the teacher has been away on a long vacation, there should be some letters or announcements to students regard-ing the new year's work before the return of the teacher. Then there should be personal visits to parents on return. Nothing puts the parents on such terms of sympathy with teachers as a friendly call from the teacher. Here are a few hints for the

young teacher:

1. Nothing is more powerful than an earnest interest in pupils. Personality is often more powerful than positive musicianship.

2. Executive ability and skill in organizing count more highly than mere keyboard theories.

3. Do not find too many faults with new pupils. Find at least one good point.

4. Present a few new truths or establish some principle on each lesson. Do not burden the new student with details.

5. In locating far from an artistic center try to clothe your work with real interest so that drudgery may not seem like drudgery. Aim to make things tangible, simple yet interesting.

6. Bach is a splendid friend for musicians, but he must be given in rational doses to a country constituency

7. Adopt a system for the advancement of pupils and for the advancement of the community in which you work. Lead upward by careful steps.

8. Never belittle a student's work if it has effort

9. Make a vital distinction between students preparing for the profession and those preparing their culture for the home. Give to the first a logical well-outlined course. Give to the second something tangible that will broaden and enrich their lives well as the lives of others. Give to both high

10. Never sacrifice a point if it means forfeiting a principle of art. Sandwich detail in with regular work, so that principle must be mastered.

11. Never ask of a student more than he can do. 12. Never find fault with the ideals of a community. Rather praise the merest evidence of true

13. Teach the student through music to love absolute beauty in life and in all phases of education. Let books be the handmaidens of music.

14. Treat every hand as an individual hand and every mind as a unit. Read character between the

15. Be prompt, earnest, painstaking and do not neglect to practice and study. He who gives all that he has has nothing left for the next year unless he wisely gathers a few ideas by supplementary

16. Make every moment of the lesson hour count.

Do not gossip or fail to concentrate forces.

17. Study the psychology of teaching. The poorest teacher in the world is he who merely accepts teaching as a means of livelihood.

18. Awaken the student's powers of expression Let him present his concept first. You may give the illustration after you have seen his viewpoint.

19. Give few etudes. Learn principles from a few well-chosen studies. Drill work is better than mere venecring Never let a pupil go away discouraged; rather

hear him play every day until he is in earnest.

21. Affiliate with educators. Study conditions in other communities than yours. Seek broad culture.

last act, can 1? No. So I must pay all the more attention to the dramatic side of the interpretation of unmatic sincertry in the singing of the music.

THE ART OF THE COLORATURA SOPRANO

By MME, LUISA TETRAZZINI

In the first place, I believe that the singer is born, not made. One must be born with a good voice to become a good singer. To be a coloratura soprano I firmly maintain that one must be born with a naturally flexible voice of sufficient compass, otherwise all one's efforts will be in vain, even as the would-be dramatic soprano must be born with a voice of that timbre, otherwise all the training, all the ambition on her part will not accomplish her purpose. Take the trill, for instance. One must have an inborn ability to trill-naturally not perfected, merely the aptitude-otherwise constant study will but insure a tremolo in the voice, never a perfect trill.

MY VOCAL TRAINING.

Although none of our family had ever been professional singers, my mother had a very good voice, and we three sisters inherited it, I suppose. My sister, Mme. Campanini, was, as everyone knows, successful opera singer for years; another sister, Elvira, has a large, most successful class of singing pupils in Milan. I am the youngest, the baby of the family.

I always sang, and when I grew up to a young girl, one day a singing teacher, Ceccherini, of Flor-ence, offered to train me for the opera stage, for which he declared I possessed ability. I studied with him for six months, almost all of which time I was working on operatic rôles, not on voice production, and at the end of the time I made my debut in the rôle of Inez, in Meyerbeer's opera, "L'Africaine." Since then I have sung constantly in opera, and my repertoire now numbers thirty-three rôles.

I am, however, perfectly willing to admit that mine was an exceptional case, Assuredly I should not tell young students that they might expect to make an operatic début after but six months of study. But the many physicians and throat specialists who have examined my throat and larynx in Europe and in this country all agree that these organs are absolutely perfectly formed and in perfect condition for a singer. In itself this consti-tutes a great advantage. My health, too, is excellent, another necessary point, and I am broad-shouldered and full-chested. I think, too, that our Italian language is of the greatest advantage to the would-be singer. Since every tone is placed forward, is open and free, it is perhaps a necessary consequence that as a rule the Italian singing voice is by nature perfectly placed, and studies for tone production are therefore unnecessary.

TIME TO COMMENCE STUDY.

For this reason, and not merely because it is my own country, I should advise the young student to go to Italy to study, and to begin her youal work in the Italian language. As to the proper age for beginning these studies, a question often asked, I can only say that it depends entirely upon the student. In the case of a well-developed girl, with broad shoulders, good health. I should say that fifteen was the proper age. For the less developed, delicate, slender girl, eighteen is quite soon enough. As to the length of time these studies must con-tinue, that, too, depends so largely upon the intelliin our conservatories, the history of music, study of the different clefs and reading in them, the piano or at least one instrument. I consider study of the piano most necessary for the would-be singer. After three years of careful study, another year should suffice for acquiring a sufficient operatic repertoire

REPERTOIRE.

As to the style of operas, I personally, although I never sing in them, do not consider the modern dramatic operas bad for the voice; they merely require a certain kind of voice which, if properly



trained, should not be harmed by them. But the light soprano must not aspire to sing dramatic rôles any more than the dramatic soprano can execute coloratura, the trills and staccato in which the light soprano is at home. The repertoire for the latter voice is not the limited one that some persons fancy. For instance, I sing thirty-three rôles, sons rancy. Por instance, I sing thirty-three roles, including Violetta in "La Traviata," Glida in "Rigo-letto", Filina in "Mignon." the Queen in "The Huguenots," the Queen of the Night in "The Magic Flute," Rosina in "The Barber of Seville." Zerlina in "Don Glovanni," Juliet in Gounod's "Romeo and Juliet," the leading soprano roles in "I Puritani," "Dinorah," "Li Sonnambula, ""LiFolie du Nord," "The Pearl Fishers," "Lakme," "Martha," etc. Not sweh a small forertoire. Lam sure such a small repertoire, I am sure.

Another great necessity for the student is to develop her intelligence. Study the stories of the different operas in which you hope to sing; try to act as you think the heroine would under those circumstances; try to impress the dramatic accent upon your singing. One must study to depict the rôle in every possible feature. For instance, take the rôle of Violetta in "La Traviata," one of my gence of the student that it is impossible to lay down any laws. With the average girl I should say three years should be devoted to actual vocal training, and including, as such study always does

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As to study, after one has begun one's career, when I am singing, unless I am learning new rôles, I practice very little, scarcely at all, because with regular performances and rehearsals my voice is kept in practice sufficiently, and more work would but tire it. When I am not singing in opera it is different, and I must practice to keep it in shape. I am very careful about my eating, and would advise all singers and students to be the same. Avoid, as do, all highly spiced food; pepper and other spices irritate the throat even when they do not upset the stomach, hence are bad for the voice. I touch no alcohol, save sometimes a small quantity of wine taken with plenty of mineral water. On the days when I am to sing that evening my hearty meal, and not too hearty a one, either, is taken not later than two o'clock, one preferably. Then I take nothing else before the evening performance unless a when one is singing; one must breathe deeply and have full command of all one's resources. How can the stomach aid one if it is compelled at the same time to do the work of digestion?

In conclusion, I should like again to warn the young singer, and especially the light soprano voices, against too much study, too much practicing. Overwork is bound to injure the quality of the voice; hours of study will injure the timbre, and then what good has been accomplished that can off-set this serious loss? Think, cultivate your intelligence and spare your voices.

DISCERN THE SIGNS OF THE TIMES.

BY ALBERT W. BORST.

Some years ago there was a tentative effort made in England to introduce some examining board for all who proposed adopting the profession of teacher of music. While the scheme could not be carried out, there is still a nucleus of earnest students who enter the annual tests as outlined by some of the London colleges. Recently a more serious step has been advocated by some of the German periodicals, in suggesting that the musical profession should conform to that of the sciences, in requiring a teacher to be able to show that his knowledge of the art is more than superficial. We are not here arguing either for or against the proposition. But, as music is at last being properly regarded as a great psychologic power, parents will naturally be more exacting in the demands upon the teacher of

In our large cities the facilities for self-improvement—by operas, fine concerts, lectures, periodicals and libraries—are now very efficient. Do the greater number of our musicians take advantage of such educational assistance? Is it not true that those who are eager for increased knowledge are the very ones who are best equipped? There is, moreover, this very important factor to bear in mind: that the thousands who live away from our cities, or who cannot afford to accept the means of progress alluded to above-the very ones who should have the most assistance-are quite excluded.

It is impossible to shut our eyes to the fact that in no other branch of education does one meet with so many cases of unpreparedness and ignorance. Rudimentary questions in form, history, harmony, terminology, etc., are sometimes asked by some anxious scholar, which the teacher cannot solve. Sometimes one hears some such absurd statement offered in excuse for ignorance as this: that people in the small towns do not expect or even wish for much beyond the most commonplace music! ow, if the art is in such a rapid state of evolution. what is to become of the future status of these shortsighted dwellers in the wilderness? For their very existence, then, we would plead for them to make some sacrifices in order to attain increased knowledge. It is, in reality, but fair to the client for whose support you ask, as well as to the art on which you are depending for your very living, to be constantly endeavoring to become master of more of the scientific principles of music. How this is to be accomplished will of course, under present conditions, have to be left to each individual to solve

WOMAN'S OPPORTUNITY IN MUSIC

A Symposium to Which Some Well-known "Etude" Writers, All of Whom Are Practical and Experienced Teachers, Have Contributed

Nevertheless, there still remains a prejudice in some it is that the seriously trained, devoted woman sections in favor of the man teacher. We believe teacher of music is so successful. that a teacher's worth depends upon ability and natural qualifications, and that the question of sex has nothing whatever to do with the matter. In fact there are many cases in which the woman teacher is decidedly the superior of her male competitor. A poorly trained man can never hope to teacher. There may be the appearance of success at the start, but in the long run ability and training

In order to get the opinions of active and successful women teachers upon this subject, we sent out the following questions, and print herewith the re-

t. Does woman have the same opportunity in

2. Does she, as a rule, acquire the same preparatory skill and professional training that her male

3. What is woman's largest opportunity in music? 4. Is she not by nature better adapted to teach that her male competitor has?"

LEONOPA SILL ASHTON.

1. In every human soul is the longing, more or less defined, to create something; to fashion things with one's own hands; to put into tangible shape the thoughts in one's brain; to systematize the wandering fancies with which we are born.

To the man this is undoubtedly more simple than to the woman, for in the case of choosing music for a profession, that becomes part of his life, the maintenance of which in most cases depends upon it. Man's is a force which seeks opportunity as its hirthright, and necessarily draws out the power

With the woman who would be a musician this is a different matter. She may have great talent, but she is either cast upon her own resources, in which case other things might be more remunerative than music; or there is no need for her to do anything for her livelihood, and social pleasures, lack of stem and other interruptions more than overalance the desire for work. In both cases there

Every opportunity in music that is open to a man is open to a woman, only from a force of circumnance it requires more of a personal effort on her part to grasp those opportunities

. It may be said that no profession is more abused

All over the country you will find young women especially who, with a foundation of musical knowledge gained from one or two quarters' lessons, undertake "classes for beginners;" and to minds totally untrained in music they give vague, often in-

But it is supposed that this question deals primarily with the disciplined members of the profession, and in that case the answer is yes.

In the studios of the great artist-teachers, and in the music schools and colleges, men and women are equal in the painstaking efforts of establishing a firm technic and cultivating a wide musical intelli-

3. In music, as in all other walks of life, a woman's largest opportunity lies in her sympathy; the power of instructive understanding-of entering into the

Thus it is that the women performers on the concert stage to-day are such a power in our musical life. Thus it is that the keen appreciation of the

DOUBTLESS three-fourths of the music teachers in beautiful, which is the surest evidence of growing America are women. In no country in the world is artistic life in this country, is evinced by threewoman's position more secure or more respected. fourths women in the concert audiences; and thus

4. Yes, I believe that she is better adapted to teaching children than her male competitor, for besides the inherent quality of training the child, which is hers through long generations, she does not so easily forget her own childhood.

The whims and fancies of the developing mind; the way things dawned upon her understanding are compete with an able and progressive woman very clear to her over a lapse of years; and when she sees the old scenes enacted before her eyes she knows the safest way to add fancy and fact to fact and fancy till both are merged, which process is the surest way of building up any art.

HAPPIETTE M. BROWER.

You ask for some thoughts on Woman's Work in Music, and what her preparation, ability and opportunity are, compared with those of men. If the estimate comes near the truth, namely, that women do about eighty per cent. of all the music teaching which is done in this country, this answers

the first question "Does woman have the same opportunity in music

In point of fact she must have far greater opportunities than he. By reason of her sex she can enter homes and instruct the growing daughters where, for obvious reasons, the male teacher would not be employed. She has intuition and sympathy in a far greater degree than the man; she has also more tact, a great deal more patience and often a far better knowledge of foundational work. I would, a rule, rather employ a capable woman teacher at \$3 per hour than a man at a higher price, for I would expect more thorough, conscientious instruction. She may not have the business ability to push and advertise herself as the man has, but she has the conscience to do solid, patient, competent work

-work that tells In the nature of things, woman's work as a teacher of music, and more especially piano music, will lie more in the direction of foundational training, and in this branch of the work will be her greatest opportunity. She is much better fitted, through refinement, patience and gentleness, than is her male competitor. Teaching children in classes gives her the advantage of including a greater number under her guidance, and of inspiring more ardor and emula-tion among the pupils. Teaching in large schools gives wider opportunities for spreading true prin-

Of course there are many sides to the question; so much depends on condition and location. In the music centers of America the man teacher has decidedly the best of it. His opportunities are much He is a man, he can be called a "professor." whether he has a right to the title or not. He is often a foreigner with a high-sounding name, with prices correspondingly high. With our distrust heretofore of musicians of home manufacture, and our admiration for everything European, it is little wonder that the imported professor has had a large vogue in America. Then, too, the professor has had a great opportunity in the large schools in the important cities. Women cannot, as a rule, obtain positions as heads of music departments, or as principal piano teacher. Fashionable schools, drawing their pupils from all over the country, usually employ professors of reputation. It is sex, name and price that count; and so the professor secures the

But outside of the "professor" class women teachers, even in the great music centers, have a large and growing opportunity. This is shown by the number of women who make a good and prosperous ving by their work.

In the last analysis, when the things of music are adjusted as they should be, there will be nothing but harmony between the two classes of teachers.

The professor will find his branch of the work is to impart artistic finish and interpretation. The well-trained woman teacher will be expected to lay the foundation and carry the pupil up to the finishing point. This does not lessen her power and responsibility, but heightens both. What greater opportunity could be desired, what finer incentive for thorough preparation, for earnest, artistic effort! And the young American woman is equal to the

But there are other positions in the world of music in which woman can shine besides the quiet one of the teacher, no matter how important and far-reaching that may be. If she is gifted with a voice she can have the world at her feet. With the growing love and appreciation for opera this field offers the most brilliant inducements to women. she has the artistic gifts of instrumental interpretation she can take equally high rank on the concert platform. In both of these departments women can attain to an equal position with men and win an equal or greater remuneration.

Yet another opportunity is open to women, another avenue to fame, which as yet she has barely entered, and that is the avenue of musical composition. But with time I believe she will make her name ring in that direction also.

I do not know whether your questions find an answer in these thoughts, but I send them,

FLORENCE LEONARD.

I. The questions asked are concerned, I take it, with woman's teaching. For there are many examples of the success of women who possessed exceptional gifts as artists.

If there is any difference in the opportunities of women and men as singers or concert players it is due chiefly to two limitations which women are apt find-limitations in strength and by convention. Of two poor students who must earn their own education and support themselves, the man has, as a rule, a better chance of succeeding than the woman has because he has greater endurance, and is freer from conventional restraint in his ways of earning

The same facts apply to the opportunity of women teachers, but here there is an additional difficultythe popular prejudice in favor of the man teacher. This prejudice is not as strong as it was formerly, and the woman succeeds in holding more advanced work than she formerly did. But that is largely because her teaching is far better than it used to be. Such teachers as Marchesi, Carreño, Mme. Rudersdorff, Kate Chittenden, Helen Hopekirk, Szumowska, Caland, whose keen analysis of technical problems and broad application of the principles of æsthetics the foundations of their success, rank equally with men as instructors.

An opportunity for a poor quality of work at lower prices than men will take is always waiting for women who will accept it. In accepting it they do injustice to their art and their powers, and fortunately this evil exists only through ignorance or the part of the student or his parents, and the ignorance and lack of conscience in the teacher.

Women teachers greatly outnumber the men who teach, and therefore I should say that as many women as men do have thorough professional training and skill. But if the average man and average woman are compared, the advantage is with the man. A man does not usually carry on the study of music unless he intends to become a professional. If the girl does not study with the same purpose she will not have the same training, and the average girl does not take the music seriously at first. regards it as an amusement or accomplishment subject to frequent interruption. She may turn it to account by chance in later years if financial misfortune compels her. The girl, however, is usually a more conscientious student in any line of work than the boy is, and this earnestness balances to some extent the lack of purpose in early study.

3. Wherever nature has bestowed a great gift in voice, hand or mind there is the greatest oppor-tunity, and opportunity which is not limited by sex. But for the average woman the chief opportunity is elementary teaching. The grades of this teaching will continually advance.

4. A woman's patience, intuition and ability to be both comrade and teacher with the child make her the best teacher for young children,

(Owing to limitations of space it is necessary to continue this symposium in the next issue. The opinions of Fay Simmons Davis and Edith Lynwood Winn will be given.)

THE ETUDE

FAMOUS WOMEN IN MUSICAL HISTORY

By ARTHUR ELSON Author of "Women's Work in Music"

is shown, first of all, by the fact that the patron in poetry, music and personal cultivation. (or matron) saint of the art was a woman. Not everyone thinks that St. Cecilia was a real personage, but she actually did exist, in the second or third century. The facts are somewhat apocryphal, but it is stated that about the year 230 A. D. a noble Roman lady of that name, a Christian, was forced into marriage with a pagan named Valerian. She finally converted him and his brothers, but all were martyred in a subsequent persecution. Even then she would not have been connected with music but for the passing statement that she often united instrumental music with that of her voice in sounding the praises of the Lord.

Women are well represented in the various mythologies in connection with music. The Muses and Sirens are well known. India, too, ascribes its

favorite musical instrument, the vina, to Brahma's consort Sarisvoti The various scales were represented by nymphs, and when Krishna came to earth sixteen thousand of these young ladies sang to him, each in a different

In the folios of Lepsius is a picture of an ancient Egyptian institution resembling our own conservatories of music. It represents a course of music in the chool of singers and players of King Amenhotep IV years be fore the Christian era. There are large and small connected rooms, with furniture and musical instruments. In one room a teacher sits listening to a girl singing, with another girl playing the harp for accompaniment, and a third one regarding the teacher attentively. Another room shows two girls practicing a dance with harp music. A third room shows a young lady leaving her harp and sitting down to lunch with a friend. Doubtless these girls and many others did some composing, even if only in the form of improvisations.

SAPPHO In Greece, as in so many

ancient lands, women did not important part in driving away the tedium of their stay-at-home lives. But there is one name in Greece that is famous even now-that of Sappho. Very little is known of her life, and that little is not certain. She was born near the end of the seventh century B. C., either at Mytilene or at Eresos, in Lesbos. She lived in the former place, where she grew into fame through her noetry. She and Alcaus were the two leaders of Æolian poetry. and a friendly rivalry existed between them. About the year 600 B. C. she fled to Sicily to escape some unknown danger. According to many, she met death by throwing herself off the Leucadian Rock because her love for Phaon was unrequited. But there was an annual ceremony of casting from that rock a criminal, with birds tied to him to break his fall. From this grew the idea of unfortunate lovers leaping from the rock into the sea, and the expression may have grown symbolic, like our phrase "Crossing the Rubicon."

It is fair to call Sappho a musician, for in her time poetry and music were not separated. Modern histories often call the old Greek music primitive and simple, but that statement overlooks the great possibilities of the Greek instruments, even in solo work. Sappho was probably an excellent composer,

power of her poetry was made evident by its effect on Solon, the lawmaker. Hearing one of her works for the first time, he expressed most ardently the wish that he might not die before having learned such a beautiful song.

Other poctesses (and therefore musicians) in Greece were Myrtis and Corinna, both contemporaries of Pindar. In later times music fell into the hands of the lowest classes. The same was largely true of Rome, though there the art was kept alive also by slaves, who were usually much more cultivated than their masters. Finally the Christian Church set the ban on woman singers. Altogether it is no wonder that we find no great woman composers in those times. In Northern Europe, where wives were bought like cattle, the position

THAT women have had much to do with music most educated young women, who were her pupils



SAPPHO WITH PHAON AND HER PUPILS,

go about as now. Probably me ic played an of slaves was certainly not enviable. The laws of that time provided that if a female slave were convicted of theft she should be burned alive by eighty Per contra, if a woman scourged her slave to death, she should do penance! Here, too, conditions were hardly ripe for woman composers.

ENGLISH GLEE MAIDENS.

Chivalry and the code of the Troubadours placed women on a higher plane. In common with men, they were able to sing their own music to the various poetic forms that they composed. The Glee-Maidens, who flourished for some time in England, were decidedly interesting and romantic figures. Often they would wander about alone, with only the escort of a pet dog or a goat, or perhaps a dancing bear. They wore bright colors, often adorned with silver, and on their feet were leather buskins. They were welcome in castle and monastery as well as village and town. In the latter they would mount some slight knoll and entertain a motley gathering with voice and violin. They often became famous, and we read that a certain Adeline, one of their number, was rewarded

with an estate by William the Conqueror.
But the greatest of them all was Marie de France. a Jongleuse of the time of Henry III. Born proband at Mytilene she gathered a large circle of the ably in Breton, she learned Latin as well as Eng-piano pieces and a piano trio,

lish. Her first set of lays, in French verse, won instant admiration in castle and court. Twelve of her songs are now in the British Museum, among them one treating the Arthurian legends in remarkably beautiful fashion.

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With the decay of the Troubadours and Jongleurs came the beginning of the various schools of counterpoint, where at last may be found women whose works can be heard and enjoyed to-day. There is a saying that music was horizontal formerly, but is now vertical. The flowing part-writing is aptly described by this, but the contrapuntal music is not yet shelved; so we may still listen to the motets or madrigals of such women as Maddalena Casulana or Vittoria Aleotti in Italy, Madelka Bariona in Germany, Clementine de Bourges in France, or Bernarda de Lacerda in Portugal. a later date Francesca Caccini, daughter of the early opera composer, became the idol of her city, and grew renowned in poetry as well as music,

After the contrapuntal school had culminated in Bach, music was turned into new channels, more as we see it now. Woman composers have come thick and fast, in spite of much absurd prejudice against them. It is hard to see why women should not always have been allowed to compose, as there is nothing unferminine in writing music. But even in the last century such men as Mendelssohn and Rubinstein opposed the idea. As is well known,

Mendelssohn was properly punished, for he had to confess to Queen Victoria that the song "Italy," which she liked and credited to him, was really the work

An interesting female figure Maria Theresa von Paradies. Although totally blind, she became a pianist of the first rank, gifted with powers of the most sympathetic expression. Her memory was phenomenal, for she could play at least sixty concertos and any number of smaller pieces. Her compositions showed unusvery popular fairy opera, "Ri-naldo and Alcina:" the melodrama "Ariadne and Bacchus." and the pastoral operetta, "Der Schulcandidat;" also a piano trio, a number of sonatas, some cantatas and many songs. Mozart gave high praise to these works.

A PUPIL OF HAYDN.

Marianne Martinez, a pupil of Haydn and Porpora, was another gifted composer, whose oratorio, Isacco," met with deserved success at Vienna in 1788. She has other oratorios, a mass, overtures and even symphonies to her credit.

The most famous German woman composer of the nineteenth century was undoubtedly Clara Schumann, As Clara Wieck she became a famous pianist. Her marriage with Schumann, after his lawsuit against her father to show that he could support her, brought about a condition of idvllid happiness reflected in the works of both. The list of her own compositions includes many songs and piano solos, some violin pieces, a piano trio and a piano concerto. They are all of excellent quality, and a good song is more to be praised than an overswollen symphony,

In the early years of the nineteenth century Emilie Zumsteeg became a wonderful sight reader, able to play full orchestral scores on the piano with ease. Her home was the center of a brilliant circle of friends, including Weber, Hummel and Lindpaintner. Her largest work was an overture to "Die Geister Insel," but she was best known through her many beautiful songs.

Fanny Mendelssohn, like her brother, had the delicate hands which caused people to say that she had "Bach-Fugue fingers." Both before and after her marriage to the painter, Wilhelm Hensel, she led a life of happy activity, but she would probably have composed much more than she did if her brother had not opposed any attempts at publication. As it is, her work is limited to a few songs and

whose chamber music is excellent; Emilie Mayer, who put really good music into her overtures and atter writing choral and other works; Agnes Berresully, whose orchestral works have been fre-quently given; Louisa Adolpha Lebeau, gifted and ambitious, who had worked in overture, concerto, centerio and many other forms, and Ingeborg von Bronsart, born at St. Petersburg, but of Swedish parentage. She it was who came to Liszt at cighteen, a dazzling vision of Northern beauty, and astonished him by her playing of a Bach fugue. "You don't look like that," he cried in surprise. "I should hope I didn't look like a Bach fugue," was amous reply. She wrote three operas, a num-

PRENCH WOMEN COMPOSERS.

France has been more prolific than any other country in producing good women composers. Most popular to-day is Cecile Louise Stephanic Chaminade. She has written large works, such as her lyric symphony with choruses, her piano cona her best-known pieces are taken. But it is by made. Their piquant style and daintiness of modulation give them a charm that is unique in secome most popular, but the "Contes Bleus." for and such songs as "L'Anneau d'Argent" or Augusta Holmes was another famous woman in rance. Of Irish parentage, she early became a tive of Paris, where she died in 1903. When only obsen she conducted a quickstep of her own, played by Versailles. Her operas include "Hero et Le-ordire," "Les Argonautes" and "La Montagne Noire." he has written symphonics, but she is best known rough her large symphonic odes with chorus, he "Ode Triomphale," for the Paris Exhibition of 880, was one of the best of these. Its success was marked that the city of Florence ordered from her a work, the "Hymne à la Paix," for the Dante (estival, Her impressions of Italy are recorded in

Marie Felice Clemence de Reiset. Vicomtesse de randval, is another name no less famous than it She excelled in opera, and her Stabat Mater won high praise. Jean Louise Farrenc, of a somewhat earlier period, wrote such good works in her youth that Schumann fell into the error of suspeeting that they were not wholly her own. She well in the classical forms-symphony. the same period, made many successes in opera and wrote verses that won a prize from the French

daughter of Manuel Garcia. She was with him when a band of Mexican train robbers held him up, relieved him of his cash and added insult to injury by making him sing for them. But they escaped further trouble and returned to Europe, where Pauline found a career of fame and honor as an opera singer. On leaving the stage she taught and composed at Baden-Baden. Her works include lent singing exercises. Her daughter, Mme. Heritte, is also a composer, having produced operas, string quartets, songs and piano works.

Gabriella Ferrari, pupil of Gounod and Dubois, has written good orchestral suites and a comic opera, besides the usual piano pieces and songs. Her "Fantasie Symphonique" and "Jeanne d'Are" are often performed. Among French opera com-posers Elizabeth Claude de la Guerre, admired by Louis XIV, made a success with "Cephale et Procris" in 1694. In the next century Henriette de Beaumesnil occupied the foremost place. Lucile Grétry, daughter of the composer, produced two operas before her untimely death at twenty-four. Edme Sophie Gail-Garre flourished early in the ninetcenth century, while Pauline Thys met success in its later decades. Marguerite Olagnier is another good opera composer, whose "Sais" and "Le Persan" are very beautiful. Marie de Pierpont was a talented writer for organ. Another great organ com-poser of earlier date was Louise de la Hye, a grandniece of Rousseau. She died at twenty-eight, a

ENGLISH WOMEN COMPOSERS.

Women composers did not become numerous in England until after 1750. In the nineteenth century we begin to find several, such as Ann Shepard Mounsey, whom Spohr spoke of as a child prodigy; Mrs. Charles Barnard, known as "Claribel;" Virginia Gabriel and Charlotte Sainton-Dolby, the friend of Mendelssohn. All these, however, wrote in a style too simple and sentimental. The songs of Ellen Dickson ("Dolores") were somewhat better.

The foremost woman composer of England was undoubtedly Alice Mary Smith, afterwards Mrs. Meadows-White, who made composition her lifework. Her music is always clear and well-balanced in form, with excellent thematic material and an expressive charm of melodic and harmonic beauty. In the larger forms she has written two symphonies, four overtures, a clarinet concerto and an introduction and allegro for piano and orchestra. Her chamber music, also successful, includes four piano quartets and three string quartets. Of her pub lished cantatas, the "Ode to the Northeast Wind" is the strongest. Her many part-songs are of rare charm, as may be seen from the duet, "Oh, That We Two Were Maying." She died in 1884, at the age

Among other orchestral writers in England Edith Greene wrote a symphony that was well received.

Amy Elsie Horrocks, the pianist, produced the orchestral legend "Undine." Edith A. Chamberlayne has composed two symphonies. Edith Swepstone brought out some movements of an unfinished symphony, and the overture "Les Tenebres." Rosalind Ellicott wrote three overtures and a fantasie for piano and orchestra. Better known than these is Dora Bright, whose two piano concertos were praised by critics for "original fancy and melodious inspiration of a high order, coupled with excellent workmanship." Her fantasie for piano and orchestra was the first work by a woman to be given by the London Philharmonic Orchestra, Ethel Smyth is now well known because of her operas, "Der Wald" and "The Wreckers." the latter rather vehement in style, but performed successfully in London.

Famous song writers are England's most recent product. Foremost is Liza Lehmann (Mrs. Herbert Bedford), who became famous through her cycle, "In a Persian Garden." with words from Omar Khavvam. This is her best work, full of strong expression, moving pathos and exquisite beauty. Frances Allitsen passed a lonely youth in a little village where, as she says, "if a girl went out to walk she was accused of wanting to see the young men come in on the train, where the chief talk was on the subject of garments, and the most extravagant excitement consisted of sandwich parties." At last she came to London, where she taught in the day to earn money for her evening studies. After braving all difficulties she won a well-deserved success. Besides her songs, her two overtures, "Slavonique" and "Undine," were both successful. Mrs. Rhodes (Guy d'Hardelot) is another of the gifted song writers, who has written for Mme, Calvé some elever acting songs, such as "The Fan." Maude Valerie White, of an earlier generation, wrote many songs of excellent workmanship. Agnes Zimmer-mann has written many beautiful violin works.

AMERICAN WOMEN COMPOSERS

In the United States Mrs. Beach stands at the head of the list, as she has done much in the large forms. Her "Jubilate" cantata was well received at the Chicago fair. Her Mass and Gælic Symphony have also been performed. Her piano works, songs and violin sonata are well known in many countries, especially in Italy. Margaret Ruthven Lang has written several overtures and orchestral arias, as well as many beautiful songs and piano pieces. Mme. Helen Hopekirk's piano concerto is a worthy work, dignified and musicianly. In the smaller forms America has a host of composers who are becoming better known every day. The native list is. however, too well known to require detailed

Other countries have their composers, too. In Italy Carlotta Ferrari and the Countess Gilda Ruta have produced operas, while Eva dell'Aqua writes good songs. Maria Teresa Agnesi wrote in almost all forms in the eighteenth century. Holland has Catharine van Rennes and Hendrika van Tussenprofessor of harmony in the Conservatoire. Marie brack for songs and Cornelia van Oosterzee for Bigot was a piano composer and friend of Bee- more ambitious works. In Belgium Juliette Folville

Other wounds composers of note in Germany thoven, while Marie Pollet and Theresa Demar takes high rank with orchestral suites and a violin were Leopoldine Blaherka, the Austrian planist, wrote for the harp. concerto. Norway has Agathe Bacher-Gröndahl, and Sweden Elfrida Andrée, while from Venezuela comes our own spirited Carreño

From these names it is evident that women ar From these names it is evident that wonlied are now freely allowed to compose. Whether they will ever equal men is a little doubtful; many claim that they will always lack the virility of a Beethoven. Liza Lehmann thinks that women are handicapped even by the lack of physical strength. As yet there has been no woman composer of the very highest rank, but that certainly is no reason why there may not be one in the future.

THREE HELPFUL PHRASING HINTS.

BY H. A. JEBOULT.

THE importance of accurate phrasing, especially for all keyboard players, is being slowly realized; the laws which govern its use are being discovered by theorists, but much yet remains to be done. In the face of so much inaccurately phrased music, which has and is being printed, unless the performer possesses some inherited power of interpretation or has learned and (which is very much more to the point) applies the laws of good phrasing, all that appertains to musical punctuation is still overlooked and ignored

As a rule, all reform is a matter of time forced on by public opinion that eventually effects the change. Much has been done in recent years in the matter of musical expression. People are beginning to understand that this essential beauty of music is based upon such a hard fact as law and order, and is not the erratic whim of a long-haired, blue-eyed dreamer, who runs his slim and tapered fingers moodily over the pianoforte keyboard. Variety of interpretation there will always be; but, in the main, fundamental principles must form the basis of all that is good in

Phrasing in playing has been compared to punctuation in reading; a good simile when it is born in mind that phrasing is more regular in its recurrence than is punctuation in prose, while in poetry there is a closer comparison.

All phrasing in music is denoted by the well-known legato and slur mark; a simple method if correctly written. In passing, the thought occurs; if commas, semicolons, full stops, etc., will ever be used in the place of legato marks? The alteration will not be without its benefit to students, especially young ones, in the rhythmical performance of all practical music. But this is anticipating-many years. By the careful observance of all correctly placed legatomarks three important details are made clear to the performer, and of course to the listener as a result

of punctuated playing. They are:

I. Where the breaks in the legato (or note connection) may be made. This is the act of musical punctuation and informs the student where commencements and terminations may be made by the way. For instance, in detailed practicing it is very necessary for the pupil to know where to commence or finish rhythmically during the course of the composition. It will be noticed that the legato mark may be considered in two and opposite aspects, viz., (a) note connection (all notes embraced by the mark) and note disconnection (at the end of each mark), Probably more benefit is gained by the student in considering the second contention, as of course disonnection implies a previous connection,

II. The legato mark denotes where the rhythmic accent occurs. As the first note of a new phrase always bears an accent (which forms one of the greatest factors in rhythmic playing), this note is definitely denoted by its position and is easy of interpretation. The matter of good accent cannot be overestimated in teaching, as it imparts a life and a vigor entirely absent when it is ignored. Many teachers entirely overlook the importance of both the rhythmical and the expressive accent and rely exclusively upon the old cut-and-dried accent known as "metri-Careful observance of the legato mark will cure this musical illness.

III. The legato mark denotes where the continuity of fingering may be broken and where the position of the hand may be changed. As it is a well established fact that good fingering is only particularly required in legato passages—staccato work, except for the technical act of finger discipline, being largely exempt from this law-it naturally follows that where a break in the legato has to be made it is better done by raising the hand from the keyboard; consequently it is free to descend in a new position .- Musical Opinion.

(do not let us call them "duties") should never be CA W. W. W. W. W. W. W. W. W.

Music After Marriage and Motherhood

Opinions of Some of the Most Famous Living Women Musicians Upon the Problem of Keeping Up Musical Work Without Neglecting the Home

During the last year an enterprising club of Southern ladies, who had formed a musical club, decided that it would be interesting to hold a "Matrons Contest." Since that time women's musical clubs all over our country have been trying similar plans. A prize is offered for the matron who shows the greatest advance as a singer or a performer in a given period. From a standpoint of personal comfort we congratulate ourselves that we are not compelled to be the deciding judges in these interesting contests. They do, however, point to what may be considered a great national musical waste.



MME, LOUISE HOMER WITH HER TWIN DAUGHTERS.

Of the girls who spend hours and hours at the keyboard during their youth, comparatively few ever try to make the musical skill they have acquired the foundation for higher achievement in the art later in life. Marriage is only too often the dismal end of all musical ambition. We are of the opinion that the custom of ceasing all attempts to advance in music after domestic responsibilities have commenced is due to tradition, indolence and a false conception of the real office of the wife and the mother in the home.

Our ladies are often willing to make the pressure of home cares an excuse for their failure to succeed in music. We know, personally, ladies who have considerable responsibility, but who, by a judicious arrangement of their time and household duties, are able not only to "keep up" their music but to show a most praiseworthy advance. Their homes are by no means the untidy, neglected houses filled with slovenly children, and the litter of culture that our comic newspapers would have us believe must be associated with the mothers' attempts to advance themselves in artistic work. We should not be unwise enough to encourage the mother of a very large family, entirely without domestic help of any kind, to try to make any advance along cultural lines until she could secure some relief. However, there are thousands of mothers and wives who could add greatly to their joy in life by the regular study of music without allowing it to interfere much with their domestic duties. In fact, in many cases music has proven a positive relief from the hum-

drum monotony of an aimless existence, Even though you may be unable to secure the services of a capable teacher, you should not be discouraged. The ETUDE offers enthusiastic students facilities that were unknown thirty years ago. It carries to your door, every month, instruction, in-

spiration and, best of all, the actual teaching material itself. With this monthly budget of educational help no mother need despair and complain of lack of opportunity. If you can also have the aid of an able teacher your progress will probably be more rapid and more secure.

The following opinions of some of the foremost writers and musicians of the day will unquestionably be of great val- to our readers. Teachers who have mothers d wives among their pupils and musical friends should not lose this excellent opportunity of bringing these opinions to their attention:

MME. LOUISE HOMER

MME. LOUISE HOMER.

[EDITOR'S NOTE—MIRE, HOMER'S contribution to this symposium is made doubly interesting when one is accumined with the fact that her own domestic experiences are consistent of the fact that her own domestic experiences which the past seven years, during which time she has been continuously engaged as prima domain time she has been continuously engaged as prima domain times the hast own of the contribution of the contribution of the contribution of the third States several times as a concert arital stourch the Child States several times as a concert arital stourch to the contribution of the contributi

The great importance of music in the home is unquestionable, and I believe that the wife and mother fortunate enough to be musical has an invaluable help within herself toward home-making. The earliest memories of her children are sweetened and from the beginning she fosters their musical

She moreover creates for them a magnet within the home, a common happiness which includes not themselves alone, but their parents. And when music is a daily joy in the home it grows into a real need for music in mature life. Thus the mother's influence in this has been not only uplifting, but far-

If a husband really enjoys his wife's musicianship, this helps, perhaps, more than anything to stimulate her to fresh study. She cannot be indifferent to it if it means rest and recreation for him. One husband I know finds his greatest pleasure after a hard day at his office in spending his evening listening to his wife's singing. And her talent becomes a vital part of the happiness of the household.

Most women who love music dearly and have received more or less musical training are contented if they can go on with their studies and make music in their homes, and their lives would be incomplete without this privilege. But there exist other women more gifted, who often cannot be satisfied with this

Their natures obey that profound law which gives to every unusual talent a passionate desire for ex-If these women marry and are forbidden by their husbands to have a professional career, and therefore a wider giving out from themselves, they are necessarily unhappy, and their lives are marred. however rich they may be in domestic joys,

I have met many women, incidentally, who, when the conversation turned naturally to music, surprised me by showing a large knowledge of repertoire, of the best song literature. of all the well-known operas; and when I would perhaps express my sur-prise they would reply, "Oh, before I was married I studied singing with Signor —— in Italy for three years (or perhaps with some able teacher here in America), but," in a changed voice, "my husband does not approve of my singing in public."

And I have often been conscious of not merely a disappointment, but a tragedy-a gifted soul hindered in its natural expression and unable to stifle its craving for such expression. This is a problem which must be solved individually.

But I want to make myself absolutely clear upon one point. If a woman has not the strength of character or physique to fulfil both her domestic and artistic duties, it is the latter always that should be neglected. In other words, the domestic pleasures sacrificed.

My own best work has been done since my marriage. The sympathetic comprehension and high artistic ideals which I have found in my own home have spurred me to my best efforts, and marriage whole conception of life and, therefore, art.



MME. JOHANNA GADSKI AND HER DAUGHTER.

MME, IOHANNA GADSKI.

[Mme. Gadski-Tauscher, the famous Wagnerian soprano, whose home life has been proverbially happy, states her belief that a career as an artist need not interfere with domestic duties.]

It seems to me that in any home, whatever the circumstances of the family may be, the love of music and study of it can do nothing but good. It is, of course, necessary that the girl who marries and undertakes the care of a home should think first of her practical duties and of making that home comfortable. But I believe also that music more than anything else can be made a means of keeping the family together for their mutual pleasure in their evenings at home.

Neither do I believe that the duties of a wife and mother need interfere in any way with the career of an artist. Each interest has its own place, and need not conflict with the other. And the more fully an artist has lived her life as a woman the more understanding she has to bring to her art.

MRS. FANNIE BLOOMFIELD-ZEISLER.

[Our readers should be particularly interested in Mrs. Zeisler's opinions, as they can realize what if means to keep up such a remarkable technic as Mrs. Zeisler possesses, to say nothing of her numerous tours in the United States and Europe, and at the same time to malatain her bolms. Mrs. Zeisler has three fine sons, and her husland is a prominent tolkago attorney.

"My own experience makes me quite willing to admit that the successful pursuit of music-study after marriage and motherhood demands a great amount of energy and ambition upon the part of a woman. The mother who is blessed with a large family of young children may fail to see the way to develop her musical ambitions, but if she can possibly find a means and is genuinely sincere in her desire to better herself I am sure she will be richly rewarded for her efforts.

"Let us take the case of the mother who has large domestic cares and who cannot afford a servant. Instead of permitting her love for music to pass before her very eyes into the ghost of an abanbefore ner very eyes mto une gnost of an aban-doned ambition, let her seek the expedient of hav-ing a mother's helper or a 'kindgartner' come in for a few hours each day. If this is not feasible, let her gain the friendship of some neighbor who might be willing to help her by amusing the children for an hour and thus permit her to practice. What a wealth of relaxation that hour can bring to the right-minded woman! Rest by no means con-

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on of 'doing nothing,' as some people imagine. Read is best when it provides you with a change of I month believe that the expense necessary processes the services of a mother's helper, by which the mother may be permitted to continue her How? In the first place the mother's health be benefited in almost every instance. The Main of home cares and home ties, the burden of annifold duties which only a mother can realize, e greatly lessened by this innocent relaxation. sets from its students. While studying music the mont pour be upon music and nothing else. It aion from everyday occupations of the household. coully, there is no way of computing the value of the mother's music-study in the moral and innal education of her children. Of course, I me not speaking of mothers who permit their chilton to grow up 'like weeds,' without any intelligent

hand makes the home attractive and brings into the into it which keep boys and girls from the It we do not make our homes attractive, how dame our children for seeking diversion The mother who keeps up her music can which is creating a taste for good music, and help a depreciate the barbarous musical trash that pubthers of such junk continually pour out upon our

lost children have a keen sense of the genminely beautiful. People like good music when they They put up with miserable, vulgar, inane trash because they do not know the joy that comes am the understanding of good music. The mother conscientiously and dethe does not endeavor to procure for her children votedly as can the sensible has privilege is on a plane with the parent who does musical mother. encourage her child to admire a Rubens, a who leads it to take more interest in a dime novel Tay. Good music, even though it be poorly played a mother whose practice opportunities arc ed, is better than the so-called 'coon songs'

As for the wife or mother who starts the study oppose every effort made i music after marriage, she will find it a much to promote music in the ore ennobling diversion than bridge-whist or many home. Wives who have of the present-day pastimes. It will be more of a such husbands are in a struggle, it is true, than for those who have had most unfortunate position. some musical training in their girlhood, but it will It is impossible to give adworth the while, if the desire is strong enough vice for such cases. Hap-"Very few people are musically ignorant nowadays. pily they are rare, I have Almost everyone has had some musical training, always felt that the more and the wife who is entirely without a musical edu- interesting the wife made

centuries ago monarchs were plenty who could not sign their own names. The world is continually advancing, and the child who is musically ignorant is to be pitied. Mothers should recognize this and by keeping up their own music encourage their children to secure a musical education."

MME MARCELLA SEMBRICH.

[It is not necessary to mention Mme. Sembrich's devotion to her home and to domestic ideals, as attention has aircrafy been drawn to these in This ETURS for April of this year.]

I consider the matter of continuing music after marriage a very serious and important one. Of what value are the vast amounts of money invested, the hours of practice spent and the great energy and attention put forth by young women in learning music, unless they have some means of profiting from their work in after-life? Of course, a musical training in itself is valuable from an educational standpoint, but it seems pitiable that so many girls work for years only to abandon their musical work when they become wives. Of those girls who study, only a very small number ever become professional artists. The realm of most of them must be in the home, but musical mothers in our homes have an influence no less significant than the great artists on the concert stage or in the opera house.

I know that there are cases where it is quite out of the question for the mother to continue her musical work after marriage. The limited income and the burden of domestic duty make further study impossible. Even daily practice is ofttimes impracticable. All such wives and mothers who have musical aspirations can do is to wait for the turn in the wheel of fortune to place them in position to continue their work. When it comes to the question of whether the music or the home should be neglected, no sensible woman will think for a moment that she can neglect her home without forfeiting the highest privileges of womanhood and motherhood. The first duty must be to the home, and it is in the home that the real woman will find her

If a woman has had a genuinely good musical training, it is surprising how little practice will enable her to keep it up. Sometimes half an hour a day devoted to the proper kind of study will accomplish much excellent work, providing, of course, that the foundation has been properly laid.

In families where there are children, the musical mother can oversee their musical work; and more than this, she can keep in touch with their future work in music. This should in itself be a source of great satisfaction and enjoyment to the mother

The mother who by reason of the child's superior educational advantages finds herself intellectually divorced from her children is to be pitied. No one can hope to superintend the child's musical work as

The wife who can play or sing should be in a position to add greatly to her husband's happiness. Sometimes, however, one hears of husbands who have an aversion to music and who cation may find herself somewhat embarrassed if the social, artistic and in-

she attempts to break into cultured society. Two tellectual life of the home, the less liable is the husband to seek his pleasures elsewhere. making the home happy, music, good books and fine pictures play a very important part, and a home barren of these potent forces is often the reason for much of the lamentable unhappiness of married people. The wife who can keep up her music after marriage should make every effort to , do so, as she will be repaid in almost every case.

MME ERNESTINE SCHUMANN-HEINK

Shall I repeat what I have said so often-to be a mother is the greatest and noblest privilege within the gift of the Almighty? Nothing in the world is so precious as this-to observe how the intellect of the child gradually develops; nor is there anything so inspiring or ennobling as the first smile of recognition and love that the baby gives to its mother.

I have raised all my children myself, and thus have known that wonderful joy that means all the world to a mother. I know no reason why an artist can not follow the career of a singer or an actress in ideal manner, and still at the same time be a good wife and mother. The mother's love for her children gives to every good woman great personal fortitude. Why then should not this same force develop and ennoble the character of an artist? I am sure that it does, and rejoice because it helps me.

Gladly have I endured the many trials, for several times sorrow has stood at my side, but to-day I bless the past because it has made me rich, because I possess my beloved children, the most noble and priceless treasures of all I have.

Now I have really become a grandmother. Nevertheless I feel indescribably fresh, young, happy and glad. With my little George Washington Schumann-Heink I play like a care-free child.

Since my voice is unquestionably better than in the past it would seem that I am an example of the kind of life which I have led. Let us hope that the older and more normal methods of life, together with the dear old music of the past, may return to us, and that they will develop stronger, healthier women, children singers and artists, and that they will bring a more rational art to this wonderful and beautiful world, to the everlasting praise of the Architect of the universe and the Creator of all good things.

I send a thousand greetings to THE ETUDE and to my dear brothers and sisters in America



MME, SCHUMANN-HEINK AND HER EIGHT CHILDREN,

SUCCESSFUL MEMORIZING.

Some Remarkable Experiments in Memory,

BY KATE C. CHITTENDEN

[Miss Chittenden was requested to prepare the following article expressly for THE EYUDE, giving her experiences with the excellent lides are seen these method demonstrated and are convinced of their soundness. Miss Chittenden has been unusually successful as a teacher, organist and originator of

WHILE there are three primary ways in which one may choose to memorize pianoforte music, each of the ways is a complex process. There is the school of thought that insists upon a memorization of the exact appearance of the printed page with every detail stamped indelibly upon the retina. There is the school that advocates the impression upon the mind of the exact keyboard position of each note, and thirdly, there is the school that relies upon the muscular impression left by practice in the hands themselves. Each kind must be associated with the memory of the actual sounds.

There are probably few people who use any one of these three ways exclusively, and probably there is more muscular memory than any other kind, for an observant onlooker is constantly seeing pianists, whose memory has played them false, look away from the instrument and leave the hand more or less automatically to find its way back to the correct performance of the missed passage.

It was my good fortune many years ago to be invited to go to the Catherine Aiken School, at Stamford, Conn., at the time when Miss Aiken's influence was the strongest and the school at its I arrived in Stamford about nine o'clock and reached the school just after the morning prayer was finished, and the mind training, which made Miss Aiken famous, was to begin. I sat on the little platform with Miss Aiken, and watched for half an hour what seemed to be a miraculous display of mental powers.

The first exercise was a series of numbers in thousands. Miss Aiken wrote the figures upon the blackboard and then swung it on a central pivot around once rather slowly, so that the girls had possibly two seconds in which to see the contents of the board. There were eight numbers, each of which had four figures, and instantly the whole school recited the complete series

Next the blackboard was cleaned and a number of ciphers inscribed, some of which were erased afterward, because the sound of the chalk could be heard by the class, and by erasure the possibility of counting the chalk sounds was eliminated. The board was swung once again and instantly the reply came, giving the correct number of ciphers that were seen, Several other similar exercises were done, always with the same unhesitating ac-

Finally Miss Aiken asked me to write something, a word, musical signs, figures, or anything that I chose, in each of the twenty-four squares into which she had divided the blackboard by lines. I had never seen either Miss Aiken or any of the girls before, so that my manner of writing was unfamiliar. The board was whirled once again and the complete class recited in order, from the left-hand top square to the last right-hand bottom square, every item that I had written, with the exception of a quarter rest, which was made in the form usually found in manuscript music, which, of course, was

unfamiliar to them. I began to have a feeling of uncanniness, for each exercise had been a little more of a test of vision than the last. Then Miss Aiken opened her desk drawer and took out an article cut from a newspaper, upon which she had written the date "April 23." This was the second day of June. Miss Aiken explained to me that she had read the article once to the girls on April 23; then turning to the class she gave them its title and said that they should recite it. I watched the paper while the girls repeated, without hesitation, word for word, what was before my eyes and what they had only heard once. Then Miss Aiken sent for the morning paper, and, turning to the back page of the Tribune, she read an elaborate account of the commencement exercises held in Mrs. Reed's school, in which a description was given of the several essays, the songs, the

guests and various other items of interest. The article was about seven inches long, in the fine type used for local news on the back page of the New York Tribune. I listened while the girls repeated every word that was familiar to them in the long article. The only hesitations were over the Italian names of some of the songs.

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THE METHOD EMPLOYED.

Upon inquiry I found that twenty minutes were spent every morning upon this kind of drill. The girls were taught not only to see the actual things before them and to hear, but they also learned to ecognize the exact size of objects. Lines of given lengths were drawn upon the board, and a degree of accuracy was gained that made them able to judge of the exact size of any objects they might be interested in. The work was carried through in literature, the study of poetry, history and various other branches that depend upon accurate memory. And subsequently, upon the last occasion when

Miss Aiken appeared at a commencement, I heard the teacher of mathematics call off a series of numbers to be added, subtracted, multiplied, divided, squared and cubed, which took about five minutes, and as she said "Result" the simultaneous reply came from all the voices. On that occasion General Stuart Woodford was the speaker, and his address followed the mathematical demonstration. He commented upon the mental agility and concentration displayed, and after his speech Miss Aiken arose and said, if he wished, she was quite sure that the young ladies could repeat to him, verbatim. what the teacher of mathematics had called to the class; whereupon the class stood up and recited the whole list. I have kept in touch with a number of Miss Aiken's old girls for nineteen years and the keen-wittedness mentioned above characterizes the women to-day as clearly as when they were school girls. I had one of them as my assistant at Vassar College, and in a connection of seven years, where there were innumerable details to be remembered and carried out, only twice was anything forgotten during the whole seven seasons.

MEMORY IN HISTORY

I have dwelt at some length upon these points because they demonstrate what can be done by a little consistent work carried on unremittingly for a long time. The pendulum in education is very apt to swing from one extreme to the other. Memory has played the greatest part in the education of all the earlier races. Without doubt the keenest intellects that the world has produced have been the great Hindoos, and the high-class Hindoo for thousands of years has been trained to memorize any where from thirty to fifty thousand lines of Sanscrit literature. The Jewish race, at its prime, educated its boys through the memorization of thirty thousand lines of Talmud. During the lifetime of the passing generation the pendulum has swung to the opposite extreme, where reasoning processes have been exploited to the exclusion of memory, with the consequent result that to-day it is practically impossible to find young men and women or children who can memorize even a short hymn without great

MUSICAL APPLICATION.

If we begin with children from the first lesson, utilizing all three kinds of memory, as enumerated in the beginning of this article, consciously applying each where it can best be used, the pupil must inevitably form controlled habits. Where a piano teacher is able to give short daily lessons the results come with surprising speed. One difficulty that thwarts efforts in visual accuracy with children the small size of staff and notes. Several music publishers supply music paper with the lines more than an inch apart. With a little care anyone can learn to write music with a wide-shading pen upon the large sheets, and by judicious selection the teacher can make sample problems in pitch or rhythm which can be exhibited to the pupil for a given length of time, after which the child must sing, play or clap the sample. In class work this plan works admirably, and I have seen capital results in a relatively short time.

The Emperor Charles V of Germany noticed a toy shop outside the gates of his castle, where the owner changed the window display frequently, and he discovered to his chagrin that his vision worked so slowly and inaccurately that he had to spend considerable time in order to discover all of the contents of the window. He persisted in his efforts pianoforte pieces, togther with the names of the until he was able to grasp all of the items in the

one glance as he walked past the shop. It was merely drill. Anyone with a will can master the problem. Another plan is to cut up sheet music in short sections and gum them to cards, adding the staff for signatures, and deal them out to the class, face down, to be turned up for a certain time and

It is also an excellent plan to have a pupil glance at a group on the page and then specify in words every mark, note, rest and fingering. Still another plan is to have the group articulated by the fingers and hands away from the keyboard. Quite frequently I have succeeded in getting a backward pupil to memorize scale fingering by extending the arm-with the eyes shut-and "feel" the fingering up in the air. And the same plan serves for diffi cult passages, such as runs and arpeggios

Assuming that a pupil has reasonable familiarity with keyboard and notation, the task of memorizing would seem to progress in the following order Select a small group; first, visualize it so that it can be seen with closed eyes; second. hear what is visualized-for no one ever becomes a true musician who has not the hearing-eye and the seeing-ear; third, feel the sensation of the muscular contact of the hand and fingers upon the keyboard before there is any contact of the hand with the keys; fourth see the contour of the hand as it must appear when the group is performed.

MEMORIZING NECESSARILY SLOW

It may be urged that this is a very slow process Of course, it is slow! But is it anywhere near so slow as the ordinary way in which pupils practice, where hours of slipshod stumbling are spent in skimming over the pages of music, omitting or falsifying many notes and all of the dynamics so that an accurate, honest rendering of everything intended by the composer is an impossibility? If a pupil can be induced to master four measures only each day inside of a fortnight the quota can be doubled, and any student who can absorb forty-eight measures in a week and have them stored away infallibly in the mind can have a fair-sized repertory at the close of a season which will remain in the memory for all time, because pieces studied in such a fashion need very little reviewing when they are taken up again after a lapse of time,

WHAT SIX MONTHS WITH CZERNY'S STUDIES DID.

BY MAGGIE WHEELER ROSS.

In these days of many methods, and numberless technics and etudes, it is sometimes well to turn for real results to the teachers who made history.

After a rigid course in some of the modern to nics, followed with assiduity and patient, painstaking regularity, I found my fingers stiff and my touch heavy and unmusical. In my distress I chanced upon a teacher of the old school who is without fads and fancies, and he prescribed for me a good allopathic dose of Czerny. Acting upon his advice. purchased volumes one and two of the Emil Liebling Edition of Czerny. These studies were played daily for six months, with no other technical work, except major and minor scales played light and fast, with fingers close to the keys, avoiding all slow and heavy forms, or high finger touch My aim was always to be for lightness of touch and delicacy of execution. I was cautioned to omit all the heavy exercises, and also the long stretches and sustained notes, confining myself exclusively to the light, delicate studies of the velocity style.

The result has been so gratifying I pass it along to others who may be in the same "slough of despond," and who may not be so fortunate in meeting a liberator.

I am not prepared to say that the course of modern technics was without results, because a good hand position and great strength may be accredited to it, but the equalizing gained by this period with Czerny is certainly most pronounced, and I should advise all piano students who find themselves cramped, stiff and clumsy of movement to set themselves the same routine and faithfully pursue it for a fair triol

We must never forget that Czerny was the teacher of Liszt, and that his material is used and recommended by Leschetizky, which is certainly no insignificant honor.

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"WHO'S WHO" AMONG FAMOUS WOMAN MUSICIANS

In preparing a list like the following it is regrettable that the limitations of a journal of the size of THE ETUDE permit us to give recognition to only : very few of the women who have devoted their lives to the art of music. No attempt has been made to give special recognition to vocalists, as their number is so great that a mere mention of them would require pages. This list is confined to composers, pianists, writers and violinists. In order that it might be of present use, the list of composers was prepared by an expert in the retail music business and includes only the names of those composers whose works have a sale at this day. In the interesting little volume, "Woman Composers," by Otto Ebel, over eight hundred women composers are represented. We advise our readers who may desire further information upon this subject to refer to the above-mentioned book, and also to Mr. Elson's valnable volume, "Woman's Work in Music," as well as 'Celebrated Pianists of the Past and Present," and Geo. P. Upton's fascinating little book, "Woman in Music," which deals with the influ-

ence which women have had upon the great composers. Those who seek information regarding great singers of to-day will find "Stars of the Opera," by Mabel Wagnells, an excellent and attractive work. It has been impossible in many cases to se-cure the dates of the birth of many of

COMPOSERS AND WRITERS.

Abbott (Iane Bingham), An American composer of songs.
Adams (Mrs. Crosbie). The piano

compositions of this American writer are very popular. Allitsen (Frances). A contemporary

well known, the most popular be-ing "Love Is a Bubble." Aus der Ohe (Adele). A German vir-tuoso and author of songs and pi-

ano pieces. Made her American Avlward (Florence), An English com-

poser whose songs are well known and liked. Born 1862, in Sussex. Andrus (Helen). An American contem-

songs, organ pieces, etc.

Backer-Grondal (Agathe). A Norwegian content porary composer of exceptional merit, who has written songs, orchestral music, etc. Born 1847. Pupil of Kullak.

Bardarczewski (Thekla). A Polish composer of piano music. Born 1838, died 1862. Composer of the "Maiden's Prayer."

Barnard (Mrs. Charles). An English song writer. Born 1834, died 1869. Better known as "Clari-bel." "Come Back to Erin" is her best-known

Bauer (Emily Frances). An American writer on musical subjects, journalist and correspondent.

Beach (Mrs. H. H. A.). The foremost living American composer was born 1867. She is largely self-taught in orchestration and composition, but her works in this direction show high inout her works if this direction show high in-spiration and great scholarship. Her "Gaelic" symphony is her latest and perhaps her best orchestral work. She has won distinction in all forms of writing. Her songs are charming.

Bond (Mrs. Carrie Jacobs). An American composer and writer of highly successful songs.

Bohannan (Mrs. Ord). An American contemporary composer of sacred music, songs and anthems. Briggs (Cora S.). An American composer of songs,

Brinkmann (Minna). Born at Osterwieck, Germany, sacret and section.

(mann (Mina) Born at Osterwieck, Germany, 1831. She has written many piano pieces of a bickson (Ellen). An English composer, born at Woolwich, 1819; (idel 1878. Many of her songs

Brisson (Mlle.). A Parisian composer, born 1785. Her compositions attained considerable popu-

Brower (Harriette). An American music teacher whose contributions to musical journals are valuable. Bugbee (L. A.). A composer of this country whose

children's pieces and studies have attained a wide popularity. Carew (Lady Henry). An English song writer

whose compositions have met with favor. Her "The Bridge" is so far considered the best. Carreno (Teresa). This celebrated pianist is also a

composer of brilliant piano pieces. She wrote the national anthem of her native land, Venezuela, and has had a remarkable career, both as a singer and as a pianist. She was born in 1853, and possesses a fascinating personality.

Carmichael (Mary). An English composer whose compositions have attracted attention. She was born at Birkenhead and is a pupil of Dr. Prout.

SOPHIE MENTOR, ONE OF THE MOST FAMOUS OF LISZT'S PUPILS.

porary composer of songs, ornestral pieces and organ music. Born at Poughkeepsie, N. Y. Ashford (Mrs. E. L.). An American composer of songs, ever mech impressed by her powers as a composer in her eighteenth year, and prophecies then made have been more than justified. She is perhaps the most popular of all woman composers, and her

music is played all over the world.

Cram (Helen L.). An American composer whose songs have achieved popularity. Crowningshield (Mrs. Mary Bradford). This Amer-

ican composer is a popular writer of songs and piano pieces. Clarke (Helen). An American composer of piano

pieces which have proved successful.

Crawford (Rebecca). An American author who has written interesting books for children on mu-

sical topics. Curtis (Emilie Christina). An American composer and writer of works for children, She was born

at Boston, but lives at New York. Curwen (Mrs. A. J.). She is of Irish birth. Born in Dublin, 1845. Became interested in Tonic Sol-Fa work, and has written much that is valuable on the subject, including "The Child

Davis (Fay Simmons). American writer and

Dick (Edith A.). A contemporary English composer whose songs have achieved considerable popularity. Her best-known song is, perhaps,

attained wide popularity in her day, and some are still heard. "Clear and Cool," the brook song, is perhaps the best known. Most of her works were published under the nom de plume

Duff (Miss G. S.). An American contemporary writer, the author of the "Story of Major C," a writer, the author of the Story of actions, book for children, dealing with harmony.

Dunning (Carrie Louise). American educator, teacher and author of valuable teaching material.

Fay (Amy). This American writer and pianist was born at Bayou Goula, Miss., 1844; became a pupil of Liszt, Tausig and Kullak, and is well nupir of Liszt, Tausig and Rullar, and is well known as a pianist and teacher. Her book, "Music-Study in Germany," has been more widely read, perhaps, than that of any other woods

woman writer on music. Fletcher (Alice). A well-known American ethnologist, whose book on "Omaha Indian Music" is

both interesting and authoritative. Fletcher-Copp (Evelyn). American educator and creator of important kindergarten methods that have elicited wide and authoritative approval.

Forman (Mrs. R. R.). An American composer of

songs and choruses whose works have been favorably received.

Gabriel (Mary Anne Virginia). 1825-77. An English composer of songs and cantatas; a pupil of Thalberg. Many of her songs achieved a worldwide reputation in their day.

Gaynor (Jessie L.). A Scotch-American pupil of Louis Maas. Her songs are very attractive and free from maudlin sentimentality. Born at St. Louis. Glover (Sarah). 1785-1867. She was the

inventor of the Tonic Sol-Fa sys-tem, afterwards more fully developed by Curwen. This system has achieved such widespread popularity that the greatest credit is due to her ability.

Gill (Lorna). American writer of dis-

tinguished ability.
Goodeve (Mrs. Arthur). An English
composer of songs and ballads.
Her "Fiddle and I" won great popularity a few years ago. Grandval (Maria Felice Clemence de

Reiset, Vicomtesse de). Born 1830. A pupil of Flotow and Saint-Säens, also temporarily of Chopin, is one of the most brilliant women composers of our time. Her operas have been well received in France. her church compositions are of great beauty, and her orchestral works, chamber music, etc., possess remarkable individuality.

Griswold (Gertrudc). An American composer of songs whose popularity is well deserved.

Hudson (Octavia), American writer of interesting educational articles, plays, etc., for children. Hughey (Fannie). American writer and teacher. Hammer (Marie von). A contemporary American

composer whose songs have been well received. Daughter of the organist, Albert H. Wood. Hagley (Sarah A.). An American writer of songs and piano pieces.

d'Hardelot (Guy). A French composer residing in London, who has successfully blended French elegance with the English ballad style in her songs. Born near Bonlogne.

Harraden (Ethel). An English contemporary composer, author of an opera, and sister of Beatrice Harraden, the novelist.

Harrison (Annie F.). A modern English writer of songs and operettas. She is the composer of the once popular "In the Gloaming." Hecksher (Celeste D.). A contemporary American

composer of songs and piano pieces. Hensel (Ottavia). An American author of books on musical topics. She has written a biography of Gottschalk. Born 1837; died 1897.

Hensel (Fannie Cecilia, the sister of Mendelssohn) Some beautiful compositions of hers have been published under her brother's name, and but for the prejudice which existed against women entering the field of composition, she would prob-

ably have come prominently into public notice. Hodges (Faustina Hasse). An American composer who died in 1895. Her songs include the once popular "Rose Bush."

(This interesting series will be continued in the August issue, and Pianists and Violinists will be added

The American Woman Pianist of To-day and Yesterday An Entertaining Account of the Remarkable Advance in Piano Playing Made by the Women of Our Country During the Last Century By LORNA GILL

THE ancient civilizations vested the supreme power of musical inspiration in their goddesses; the Christian Era saw Saint Cecilia the patron saint of music; mediæval times found the troubadours seeking inspiration in the noble ladies of their time; but it was not until the Italian Renaissance that woman became an interpreter of music. The harpsichord, one of the precursors of the pianoforte, was the domestic instrument of that time and we read of many young ladies as clever players, Scarlatti's daughter bearing off the palm.

THE VIRGINAL.

Contemporaneously in England the virginal was in vogue, so called because it was intended for the

use of girls, or as some say, in honor of the virgin Queen Elizabeth, who is said to have been a skillful performer. At any rate, the instruments from the fifteenth to the eighteenth century, the harpsichords, virginals and clavichords, all precessors of the pianoforte, were played almost entirely by women and the music specially written for women. They called for essentially feminine qualities, flexibility and grace, lent themselves to numerous coquetries, to gay and sprightly melodies, to the regular beat of the courante, minuet and sarabande.

Meanwhile, across the seas the Puritan maidens were living under the strict discipline of the Church; their chief amusements consisted in analyzing their sinful natures-no merry songs, no sprightly dances, no books but sermons, though there were a few stories in which the heroine did nothing but hurl texts at her friends and relatives. No instruments to play, for these were banned as "inventions of the devil" and "popish devices;" nothing but the lugubrious singing of psalms. A girl had patchwork quilts

and tambour work, her gardens of phlox, daffodils, southerwood, the latter recom-mended to cure "vanities of the head," petunias, "a sprig of which placed in each shoe promised, when love, great experiences." She gathered in field and garden, herbs and flowers to perfume the linen closet. "In every garret were great bunches of herbs awaiting expression. In many an old garret, now bare of such stores, mints still perfume the air, the very walls exhale the homesick smell of dry,

EARLY AMERICAN MUSIC.

It was two hundred years after the landing of our pious and sensible ancestors before any music but psalms was heard. After the revolution the men were far too busy combing the bullets out of their sumptuous wigs to bother about the frivolous art of music. The ladies took the initiative, for we read of Nellie Custis giving musicales on the successive birthdays of her distinguished stepfather (George Washington) at which the same few songs and pieces were repeated each year—"My Mother Bids Me Bind My Hair," "Wherein You Walk," Handel: "Romping Rosy Nellie;" Sonatina, Haydn. The most important part of the concert seems to have been the dancing of the Virginia reel, which father George kept up for three hours, and then called it a "pretty little frisk."

We hear the first word in regard to the American pianiste from the lips of a Frenchman, Pierre Brissot, who visited this country after the revolution and having heard some Boston girls play exclaimed, "God grant that the women of Boston may never like those of Paris, acquire 'la maladie de perfection' in the art of music, that destroyer of domestic virtues." That aggressive little city that first sounded the tocsin of war and was the home of the first women's club formed to eschew the drinking of the beloved beverage, the overtaxed tea, saw, too, the first efforts of the American girl to express her nusical ambitions. Already some French teachers of music and dancing had come, driven from home by their own revolution.



THE MUSIC LESSON OF OTHER DAYS, BY JAMES MCNIELL WHISTLEY

THE ADVANCE OF THE PIANO.

At the end of the eighteenth century Europe saw important musical changes-saw the piano made by a French manufacturer, that revolutionized the art of playing; saw it not only a vehicle for the display of flexibility but also one for the exhibition of brawn and muscle. Man thought that now he might devote some time profitably to it, so it was not long before that new element, the virtuoso, sprang into the arena; Thalberg and Liszt dazzled with their heroics on the new grand planos. About a quarter of a century later, 1823, the inventive genius of a Boston piano maker had outdistanced all old world effort.

Originally he planned the piano principally with regard to feminine use; some were fitted with mirrors, some with desks, others with sewing tables and drawers for materials wherewith when my lady placed her dainty fingers on the keys such a pandemonium of buttons, spools, seissors, that earned for the graceful spinet the name of "the rattle box."
"The Battle of Prague" was then the popular after dinner piece and though we think it needed no additions to realism after that, still it had its little attachment to give the report of the cannon at the thrilling moment. Railroad gallops were also favorite selections, accompanied by the puffing of little steam cars, running up and down on little tracks

MRS. TROLLOPE'S CRITICISM

That observing English lady, Mrs. Anthony Trollope, visited this country in these early years of the nineteenth century, spent five years among us and as a result wrote her book called "The Domestic Manners of Americans." She found among us "very little music and that lamentably bad," voted us a dull lot-"I never saw a population so divested of gayety; no fetes, no merrymaking, no music in the streets. Their large evening parties are supremely dull. Women herd together at one end of the room and men at the other, sometimes a small attempt at music produces a partial reunion; a few of the most daring youths, animated by the consciousness of curled hair and smart waistcoats, approach the pianoforte and begin to mutter a little to the half grown things, who are comparing with one another how many quarters in music they have taken. Where the mansion is of sufficient size to have two drawing rooms, the piano ladies and the slender gentlemen are left to themselves and on such occasions the sounds of laughter is often heard to issue from them. But the fate of the more dignified personages who are left in the other room is extremely dismal. The gentlemen spit, talk of elections, the price of produce, and spit again. The ladies look at each other's dresses until they know every pin by heart-talk of parson somebody's sermon on the last day of judgment, Doctor so and so's pills for dyspepsia, until tea is announced, when they console themselves for whatever they may have suf-fered in keeping awake by tea. coffee, hot cake, custard, hoe and johnny cake, waffles, pickled peaches, preserved cucumbers, ham, turkey, hung beef, apple sauce, pickled oysters."

THE FAMOUS PIANO MAKERS.

So much for catering to feminine taste. The Boston piano maker was now, in 1840, making his pianos with iron frames, and the German pianists he brought over were giving concerts surrounded by open-eyed girls eager to learn, who played nothing but "The Maiden's Prayer" and "The Battle of Prague." The pianists cut up all kinds of antics, made all kinds of noise and played thunder and lightning and battle pieces. During their few weeks' stay in each city the ambitious girls engaged them for lessons. They, of course took their money, but their seriousness as a huge joke. It was the fashion that every well-bred girl should play, for did not this ladylike accomplishment show off her slender waist, her coquettish curls and tapering fingers? It was the weapon to attack the masculine heart; what passion cannot music raise and quell? She learned to play a few pretty tunes for comfew pictures for the parlor, half of which was usually done by the teacher. Her notes always before her neonle

might think she was not able to read the cabalistic signs, as very frequently she was not. She must, however, fulfill the requirements of the ideal girl of the period-the wasp-waisted creature, who scorned the vulgarity of an appetite, full of tears, dyspepsia and graceful fainting spells.

About the time the first great pianist came (Thalberg in 1854) the first American pianist, Gottschalk, started to tour the country. His main points of attack were those art centers, the young ladies' boarding schools, despite the fact that he often groaned, "How far will this virginal prayer (The Maiden's Prayer) pursue me?" I quote from his journal: "The young ladies from the boarding school (may I be permitted to confess) are the element most interesting and upon which my attention most willingly rests. Rockford, outside of Chicago, possesses three seminaries which. I think, ought to furnish for this concert five hundred persons."

With his romantic, southern temperament, Gottschalk gives vent to many expressions and outbursts of admiration for his girlish audiences, for their prettiness and for their ambitions. "The feminine type in the United States is decidedly superior to that of Europe. Pretty girls are a majority in American audiences, whilst in Europe they are the exception and the desire for cultivating the mind and purifying the taste is an imperative necessity among American women, which I have never found

THE ETUDE CONTROL OF THE PROPERTY OF THE

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years a whole generation of girls have played my The era of the sentimental piece had set in and for years girls sighed over "The Last Hope,"

Then the war came, the foreign pianists went home, the seminaries were closed. The southern girl, surrounded by slaves, without the ambition of her New England sisters, satisfied as long as she had pretty clothes and plenty of beaux, now faced the cruel realities made by the war. When peace was restored the deathknell of sickly sentimentality had been sounded. It was succeeded by a more scrious effort in all departments of women's educaa thorough musician and pianist, prepared to give young Americans their first real opportunity to study music and to train them in the classics of Bach, Becthoven and Alozart. Conservatories were founded with great rapidity in all the large cities, the standard of piano playing speedily advanced and what would have been impossible fifty years ago is to-day a commonplace. Numbers of women pianside in all our large cities. Within the past twenty-five years, two American pianists, Fannie Bloomworld-wide fame, and a score or more of younger artists have won distinction. It is not, however. with preminence with which we are concerned. Every one counts among one's friends girls who have the taste and ability to play the classics acceptably. Such is not generally the case in Europe (Great Britain excepted), where the traditions concerning women discourage any great mental or ar-tistic effort, where "that brilliantly detestable in-strument." as Bernard Shaw calls it, is more of a luxury. In America it follows in the trail of the woodman's axe; there is no more strenuous man than the piano agent, consequently it is found in the house of the mechanic as well as in that of the mil-lionaire. Under these more favorable conditions the ranks of the American pianiste are constantly gaining in importance. It is, however, no longer the custom for every girl to learn to play, irrespective of talent. There are too many fields of activity now open in the business, professional, and article world. tistic world, too many opportunities for every sort of education and taste for the modern girl to fritter her time away on things for which she has no apti-tude. If she have the gift it is developed seriously as a means of culture or in these days of rapidly changing fortunes, as a means of support. Playing at art is out of date, a worn out tradition, now hap-

pily abandoned, to the manifest advantage of music. VACATION STUDY WITHOUT A PIANO.

BY HARRIETTE BROWER.

WHAT could be more delightful than a three weeks' outing in a big mountain lodge up in the heart of the North Woods? There the overwrought season, may find peace and rest surrounded by the everlasting hills. Oh, the glory, the delight, the restitutes of those first days among the everlasting hills. resummers of those first days among the evertasting fills! Every hour, nay, every moment seemed charged with some new and exquisite surprise, and I enjoyed it all to the full. The mountain lodge, with all its comfort, did not yet boast of a piano. So much the better. I could forget that I had ever played the thing, or taught it, but could give myself up wholly to the joy of living here among the clouds, Before long, however, I began to descend to earth, and to think, and to grow a bit restless. It was at breakfast, the third morning of my stay. Our salle a manger was a wide piazza, whose rough-hewn pillars were twined with clambering vines. Our lady lars were (which with cambering wites. Our any hostess turned to me with a smile, "I see a slight shade in Miss Hazel's usually happy eyes this morn-ing; is it regret? She may be wishing for her piano she may even be longing for some pupils to teach."

No: not quite so bad as that." I laughed, "but I

THE ETUDE my conscience will approve. So I warn you that some new additions to my repertoire will be studied, and piano technic will be practiced for so-and-so long each day.

They all looked at me in astonishment and incredulity, and our lady hostess exclaimed, "Impossible; how will you practice piano technic and new pieces without an instrument?" "Ah, that is my secret," I answered; "and yet it's no secret at all when you know how."

TABLE PRACTICE.

"It's all very simple." I replied, "I shall use this table for my technical practice, and I promise no one's siesta will be disturbed. My pieces shall be learned mentally as I walk alone in the woods or sit here in the shade of these vines."
"What an ingenious idea!" said the women, and

even the men-some of them-looked interested, while the young people chorused, "May we look at you when you practice?" "Won't you show us how you do it?" "Oh. yes; please do."

you do it? On, yes; prease uo.

"It's not half so much fun to see how it's done as to do it yourselves. If you really want to put to use some of the spare time you have up here, I can teach you how to play piano on a table. I will start at the very beginning. If you are good players now it will do you no harm to review the first things that we seem always so anxious to get away from. If you have never studied at all, we can do quite a little foundation work right here at this table, and you may be eager to take up the study in earnest when you return to the city. But I shall in earnest when you return to the city, but I shall be very strict and require punctuality at every lesson. We might have a little box arranged to collect fines should any one fail to appear at the lesson, though I am sure no one will! At all events, we can have the box, and each member of the class can drop a mite in, say ten cents, for each lesson. I know by experience that you will take far more pleasure in the class if you pay something for what you get. We will ask our hostess if she is willing have breakfast a little later, so that we can have our lesson from eight to nine, before you go on our lesson home eight to nine, before you go on your walks. And now, if your courage holds out for twenty-four hours, I will be ready to-morrow morning to instruct you in the 'mysteries.'"

My little suggestion seemed to whet curiosity, and

during the day I was plied with questions by the young folks, and by the older ones, too, for that matter. But, while I explained somewhat, I told them to come and see for themselves.

Contrary to my expectations, I found quite a "class" waiting for me next morning when I de-scended to the piazza. There were four girls and three boys and several "grown-upp," making abort a dozen in all I was so pleased to see so many ready to take up this new thing that I made them a little speech, saying I was in carnest myself, and if they were awardly accomplish may shon they Contrary to my expectations, I found quite a if they were we would accomplish more than they

"We will have five strands to our string: Hearing sound, counting time, reading notes, physical exercises and table work for your fingers.

"In regard to hearing, we can, with the aid of my pitch pipe, locate the tones of the scale, but you can also learn to listen to the bird notes of robin and thrush, to the musical drip of that tiny rivulet down there in the dell, to the hum and chirp of the grasshopper and katydid. It will be a pleasure to do physical exercises in this pure air and sunshine, and, as for the finger exercises and the rest. it will all be made so plain that you can't help but like it. Do you approve of the plan?"

PHYSICAL EXERCISES.

They smiled and nodded assent. "We will begin each day with physical and breathing exercises, for correct breathing has a great deal to do with good piano playing. So we will stand and inhale some of this glorious mountain air, at the same time slowly raising the right arm until it is extended straight out from the shoulder (at the side). I will count six while you hold the breath and the arm out at the same time. Now exhale and drop your arm, quite limply, to its first position at your side."
No one did this correctly at first, but after a few trials with each arm in turn they began to get my idea of relaxation.

We then seated ourselves at the table, with each one's right arm and hand resting upon it. I ex-plained the parts of the hand, the three joints for each finger; no one knew that the thumb had a do feel that a few hours of work each day will help knuckle joint just as the fingers have. They were power.

in so high a degree in any other race. For ten me to enjoy this loveliness all the more, because now told to raise the center of the hand till it assumed playing position, taking care that each finger was well curved and in good shape. I went from one to another, showing what was correct in position and condition. We then proceeded to make simple up and down movements with each finger in turn. With some this proved to be difficult, but they tried to do their best. They now changed hands and repeated the exercises.

In the short time that remained, I explained the staff notation, and the lines and spaces of the treble staff, using the extended fingers of my right hand

"What an industrious crowd you are!" exclaimed our lady hostess, appearing among us. "I see Miss Hazel's miracle has begun in carnest."

Next morning all were in their places. Several other guests came to look on, and one joined our I had sent at once for my metronome and sight-reading chart, and before long the class be-came quite proficient in reciting notes on treble and bass staff and also those above and below. I tried to cultivate the tone sense by having the class sing these notes with the aid of my tuning fork.

Perhaps the best work was done with the table I taught each new one orally, by precept and example. Our host had, himself, taken such an interest in this early morning class that he had arranged a big rustic table for us out under the trees at the side of the house, and here we usually worked, unless the day was stormy.

The members of the class soon became willing to do a little practice outside of the morning lesson. They seemed to like this novel way of learning piano technic. In my own work I was not entirely idle, for I memorized a Debussy Arabesque and did some technic practice each day. But there was always time for walks, drives and excursions over the hills.

The three weeks came to an end before I realized it. On the evening before my departure, the music class gave a demonstration of what they had learned First came a whole set of physical and breathing exercises, which they did with evident relish and gusto. Then staff reading and reciting scales and chords; lastly, the table exercises for finger and arm movements, played to the beat of the metro-

At the close of our performance the lady hostess clapped enthusiastically. "Miss Hazel has wrought the miracle after all."

EDWARD GRIEG ON LISZT'S PLAYING.

In his admirable life of Edward Grieg, Mr. H. T. Finck quotes the Norwegian's account of a visit paid to Liszt at Rome. "After playing the minuet, I felt that if it were possible to get Liszt to play for me. now was the time; he was visibly inspired. I asked him, and he shrugged his shoulders a little; but when I said it could not be his intention that I should leave the South without having heard a single tone by him, he made a turn, and then muttered: 'Nun

by him, he made a turn, and then muttered: Auticits spiele vas sie wollen, ich bin nicht so' ('Very
well, I'll play whatever you like, I am not like that').
Mr. Finck notes that 'Grieg evidently did not
know what a deadly sin he committed in asking
Liszt to play. His most intimate friends, including the Princess von Wittgenstein, never dared to do that, and if anyone else did, he almost invariably refused. His saying, 'Ich bin nicht so' implied that he was willing, on this occasion, to make an excep-tion to his rule, which, in itself, was an extraordinary

compliment to the young Norwegian.

"And forthwith," continues Grieg, "he seized a "And fortnering," continues sories, he served as score he had lately finished, a kind of inneral procession to the grave of Tasso, a supplement of the famous symphonic poem for the orchestra, "To his Lamento e Trionfo." Then he sat down and put whe keys in motion. Yes, I assure you, he discharged (udspyede), if I may use so inelegant an expression, one volley after another of heat and flame and vivid

"It sounded as if he had evoked the manes of Tasso. He made the colors glaring, but such a subject is just the thing for him; the expression of tragic grandeur is his strongest point in his playing. I did not know what to admire most in him, the composer or the pianist, for he played superbly. No, he does not really play-one forgets he is a musician, he does not reany piay—one forgets ne is a musician, he becomes a prophet proclaiming the Last Judgment, till all the spirits of the universe vibrate under his fingers. He enters into the most secret recesses of the mind and stirs one's inmost soul with demonic

The Etude Gallery of Musical Celebrities







Louise Homer



Lillian Blauvelt



Julia Rivé-King



Geraldine Farrar



Lillian Nordica

AMERICAN WOMEN WHO HAVE WON FAME IN MUSIC

HOW TO USE THE ETUDE GALLERY

Cut out the pictures following the outline on the reverse of this gage. Employ the pictures by passing them in a scrap book, or on the fly sheet of a piece of must by the composer represented or use them on a bullent bear fly east, school or club work. Past con ly on the margin indicated. No better means could be devised for simulating the must contain during the devised for simulating the must contain during the subscription year seemy-to-port of the first of the world's foremost composers and artists. Thirty-six have already appeared. Only a limited number of back issues of FHE FUDE containing them are obtainable.

LILLIAN EVANS BLAUVELT.

LILIAN BLAUVELT was born at New York, March 16, 1873. She is an American with a long line of American ancestors, of Dutch origin. Her-mother was Welsh. She began her career as a violinist at the age of eight, making her debut at Steinway Hall, New York. At the age of fifteen she commenced studying singing at the New York Conservatory of Music under Jacques Bouhy. She studied further with him in Paris, on his return to that city, and gained some exconcerts. Her operatic debut took place in Brussels, September 12th, 1891. Owing to ill-health she was obliged to cancel her operatic engage-ments and return to America. She subsequently concertized throughout the States and Canada, under various prominent conductors, and she went study the language, and subsequently appeared in Verdi's "Requiem" at Rome, taking the place of the soprano soloist, who was suddenly taken ill. Mme. Blauvelt acquitted herself excellently. She was commanded to sing be fore Queen Margherita at the Quirinal during the visit. Her next appearance was in Munich, the same year, after which she appeared in London at the Queen's Hall. She appeared in opera at Covent Garden for the first time in 1903, and acquitted herself with

LILLIAN NORDICA.

MME, NORDICA (nee Norton) was born May 12, 1859, at Farmington, Me. She studied singing under John O'Niel, New England Conservatory, Boston After singing in church work, she went on an extended concert tour through-out the country. In 1878 she went to London with Gilmour's Band. She then went to Milan, where she studied under Sangiovanni, and in 1879 made her début in opera, under the name of Nordica, at Brescia, as Violetta in "Traviata." She then proceeded to Germany, where she sang in various cities. In 1881 she was engaged to sing in opera at St. Petersburg. In 1882 she married Mr. Frederic A. Gower, and for a time retired from public life. A short time afterwards her husband was killed in a balloon accident, and she resumed her musical career at Boston in 1885. She next went on tour with Mapleson throughout America and the English provinces. In 1887 she made her début at Covent Garden in the part of Violetta, and at once achieved a great success. Until 1803 she sang every season at Covent Garden, which was then under the management of Sir Augustus Harris. In 1894 she sang in "Lohengrin" at Bayreuth. Later she again appeared in London, singing in concerts and at Covent Garden, adding to her Wagnerian repertoire. Mme. Nordica is one of the few singers who excel alike in both dramatic and florid singing.

TOURSE HOMER.

MME. HOMER was born in Pittsburg, Pa., where her father was a minister. She first studied in Philadelphia, and later in Boston, where she married Mr. Sidney Homer, whose songs have achieved considerable success. Shortly after her marriage she went to Europe to complete her studies, and after two vears in Paris made her début before a select audience of musicians and critics. As a result of this she was offered an engagement at Covent Garden, London, for the following sca-son, where she made her début as Am-neris in Verdi's "Aida." In Septembe: of the same year she sang at the Royal Onera "de la Monnaie," Brussels. The result of her London success was an engagement to sing at the Metropolitan Opera in New York, where she has now sung for seven successive seasons. She affords a noticeable example of the fact that motherhood need be no bar to success. She and her husband are an exceptionally devoted couple, and the famous twins are healthy evidence of the happiness which has fallen to the great singer's lot. Her reper-toire includes many of the Wagner operas, in which she sings with re-markable dramatic force. She has also sung in oratorio, in which she has to the great singer's lot. Her repershown that it is possible for a singer to be successful alike in opera and in the concert room. She has a voice of great power, and her notes ring true the upper register and have great fullness and richness in the lower tones

GERALDINE FARRAR

GERALDINE FARRAR was born at Melplayer. Her teachers were Emma Thursby and Lilli Lehmann. She made her operatic début at the Royal Opera, Berlin, during her nineteenth year, playing Marguerite in Gounod's In 1906 she made her début at the Metropolitan Opera House in New York, which she undertook the rôle of Juliette in Gounod's "Romeo et Juliette." She made a great success and has, since that time, been a favorite with American opera-goers Her most famous rôle is that of "Ma-dame Butterfly," and her portrayal of the unhappy heroine in Puccini's masterpiece has never failed to make a great impression upon her audiences. She has also made occasional appearances on the concert stage, but owing to the fact of her being under contract to appear both at the Metropolitan in New York and at the Royal Opera in Berlin she has naturally little time for recifal work. Few more gratifying instances of the success American girls are achieving at the present time occur to one. Miss Farrar possesses a beautiful voice, and has high histri-onic abilities, and she has well merited the success which has come to her so early in life. It will be interesting to note Miss Farrar's future development (The Etude Gal'ery.)

MAUD POWELL.

MAUD POWELL was born at Peru, Ill., 1868, but shortly after her family moved to Aurora. After studying with William Lewis, of Chicago, she was taken to Leipsic, where she studied under Schradieck. After graduating at Leipsic she went to study in Paris, where she obtained a place in Charles Dancla's class. In 1883 she made her English début. While in London she met Joachim, who invited her to Berlin, where she became his pupil. She made her début in Berlin at one of the Philharmonic concerts in 1885, rendering Bruch's G minor Concerto. In the same year she pro-ceeded to New York, and after a brilliantly successful appearance with the Thomas Orchestra, she toured the States, winning golden opinions. In 1892 she toured Germany and Austria as the representative American violinist with the New York Arion So-ciety, under the baton of Mr. Van der Stucken. She also appeared in this capacity at the World's Fair in Chicago. In 1894 she organized the Maud Powell String Quartet, with which she toured through the United States. From that time on she has been busy touring the United States and Europe, everywhere earning the highest praise Maud Powell is a born artist and her playing exhibits a firmness, breadth of style and finish of technic that easily place her among the foremost ranks of living violinists. She is undoubtedly the foremost living woman vio-

JULIA RIVE-KING.

Julia Rive was born on October 31, 1857, at Cincinnati, Ohio, Her mother was a well-known teacher, and was responsible for the early education of her daughter, who appeared in public for the first time in her eighth Soon after she became a pupil of Dr. William Mason and other eminent teachers in New York. At the age of fifteen she was taken to Europe to complete her training, and studied under Reinecke at Leipsic. She also studied in Dresden, under Blassmann and Rischpister Under the direction of Reinecke she made her début at the age of seventeen and created a furore at her initial performance. A contem-plated European tour had to be abanloned on account of the death of her father, and she returned to America. In 1873 she appeared in public at Cincinnati, and shortly afterwards at a Philharmonic concert in New York (1875). Her reputation rapidly increased, and she became, as she still is, one of the foremost woman pianists in America. Her career has been a long succession of triumphs from the Atlantic to the Pacific. In 1876 she married Mr. King in Milwaukee, and from that time on she has used the name of Rive-King. Her repertoire is said to be very great; rivaling that of Rubinstein and von Bülow. She has also established a reputation as a composer of charming piano pieces, of which "On Blooming Meadows" is a great favorite. The Etude Gallery.)

have been able to secure positions in an American LY W W W W W W

Why American Girls Succeed in Opera

From an Interview Secured Exclusively for THE ETUDE with Mrs. Corinne Rider-Kelsey

[EDITOR'S NOTE.—Mrs. Rider-Keisey is said to have been the first singer of American birth and American training to the first singer of American birth and American training to the first singer of the first s

THE success of the American girl as an opera singer is seldom attributed to that quality known as "temperament." Temperament, as it is understood in Europe, is quite different from what is understood by it in America. There it means a knowledge of life and art which has been imbibed at the great centers of musical and artistic inspiration. Here we associate temperament with vivacity and personal magnetism. Our American girls have little opportunity to acquire temperament in the European sense. It is true that in our great cities we have fine music and great art museums, but these are beyond the reach of many of our American girls who at the same time seem to be gifted with phenomenally excellent natural voices. Just why they should possess such voices I certainly shall not attempt to state. The fact is they have this wonderful gift, and that perhaps is the chief reason that in a very large number of the leading opera houses in Europe during the past ten years the most applauded prime donne have been of American birth

The American girl may secure her musical and vocal training in America, and then if she has the good fortune to travel she seems to accumulate temperament at a most astonishing rate. This, together with her fine voice and a rational American training, equips her to compete with the great singers of the other countries of the world.

HER NATURAL APTITUDE.

The American girl has remarkable natural aptitude. Like her big brother she can adapt herself to new conditions of life in a manner quite surprising to Europeans. She is normally reserved, quiet and sensible. Judged by her home and social surroundings it would seem that she should be far better adapted to the concert and oratorio stage than to opera. In opera her mode of living must be entirely changed. She soon, however, becomes perfectly at ease before the footlights, notwithstanding her Puritan ancestry or a narrow education. Those who have experienced both lines of musical occupation have no hesitation in saying that the concert and oratorio field demands a finer musical training han that expected of operatic singers. There are delicate differentiations of tonal and rhythmic interpretation that are lost in the great opera house, but which are imperative in the recital. Nevertheless, the glamour of the stage which accompanies opera often induces some of our young American singers who might be very successful in oratorio to forsake everything else for opera.

SPECIAL DRAMATIC STUDY.

The young aspirant for operatic honors should secure a special course in dramatic study if possible. There are some excellent schools in America and the graduates of these schools have a knowledge of acting and stagecraft that frequently secures them sitions in representative American companies, It is a mistake to suppose that a working knowledge of acting can be acquired by intuition in a comparatively short experience before the footlights. The matters of exits, crosses, etc., and other little technicalities, are stage conventions which embrace but an insignificant fraction of the art of acting. They in themselves must be mastered in a manner which will remove all suggestion of artificiality, but the real art of acting embodies laws of interpretation which are as comprehensive as the universe and as broad as mankind. The student in the dramatic school acquires a knowledge of a few of these laws.

The remainder demand the study of a lifetime. The operatic stage was nothing more than a frame for a few exhibitions of vocal pyrotechnics. Such operas as "Carmen," "Louise" and "Madama Butterfly," to say nothing of the great Wagnerian music dramas, require singers with histrionic ability and training. In fact, it often happens nowadays that many of our most celebrated opera singers have won their reputations from their acting rather than their singing.

Our American girls have also decided dramatic ability. They are perhaps the most traveled young women in the world. Moreover, the wonderful library system, as well as the popularity of the cheap magazines, gives them an insight into life at first hand, and at second hand through the eyes and pens of authors, that few young women of the Old World ever acquire. Some of them hope to get the dramatic experience to fit them for opera by actual



MRS. CORINNE RIDER-KELSEY.

work upon the stage. They join the chorus of some touring company and in some rare cases they have succeeded. In most cases they always stay in the chorus, hoping and dreaming of the glorious future that never comes. Those who want to "begin at the bottom" in this way must have a wonderful amount of stamina. They usually have to wade through a deep and long dramatic mire that could have been avoided by securing an adequate training in some good dramatic school. The managers are unfortunately loath to give big parts to the singer they have always thought of as a chorus girl. In Europe the conditions are slightly different. There, as I have said, our girls have won out by their fine voices and excellent tone production. But they have had to work for success, and any girl with a good voice who thinks that she can go abroad and drop into a fine position in a European opera house without having had previous experience is greatly mistaken.

Moreover, the managers are loath to give big parts to singers who have not acquired a big European reputation. It is practically impossible to jump rom the cherus to an important part, no matter how pronounced one's ability or how excellent the voice. It has been very gratifying, however, to see so many able American singers in the casts of our great American opera companies. With very few modern operas require the performers to be actors exceptions, however, these singers have been obliged as well as singers. The time is past when the to acquire great European reputations before they

THE TIME TO COMMENCE VOICE STUDY.

Prominent singers are often asked what time voice study should be commenced. It has always seemed to me that eighteen or nineteen was young enough for a girl to start studying. I am aware that many have started at a much earlier age and have been successful. If a girl is very strong, she ay start at the age of sixteen, but there is always a risk if an earlier start is made. If a younger pupil were to practice only under the surveillance of an able teacher, the risk would be lessened. It might also be an excellent plan to have the child who shows indications of having an unusually fine voice visit a competent voice teacher occasionally for inspection and examination purposes, since children frequently fall into very bad habits from their natural tendency toward mimicry. The child has the misfortune to hear execrable singing upon some occasion. He hears the audience applaud the singer and assumes that such singing is desirable. The she imitates the singer, and thus acquires habits that it may take months to eradicate in after-life,

THE FIRST STEPS

Our American girls are all inclined to study at too rapid a rate. Slow study is absolutely essential at the start. Many singing teachers sacrifice a pupil's future just to make a showing with a few brilliant songs. Some do not hold themselves responsible for this, as they contend that the parents of the pupils demand such a showing. The first exercises should be of the simplest possible character, as much depends upon the pupil's ability to comprehend an exercise. If the pupil does not have the right intellectual grasp of the exercise, success is not likely to be forthcoming. I have known teachers to spend three years in giving exercises. Unquestionably the greatest waste in vocal training today comes from the fact that many teachers are men and women who have failed as singers, and who feel that it is an easy matter to become a teacher. The real teacher requires years of study and preparation. He must be methodical, but must have such a variety of means at hand so that he can find at once the best remedy for all sorts and conditions of vocal troubles. He must be able to substantiate his promises with real results-that is, by producing pupils who can sing. Avoid the teacher of great pretensions who is unable to point to a successful pupil.

It frequently happens that a magnetic personality has attracted many pupils to teachers who have lit-tle real ability. They talk in such a manner that people are convinced of their ability, but in voice training, as in everything else, it is not talk that counts. Talking and advertising make a certain kind of publicity, but if this publicity can not be supported with real achievement the teacher rarely has enduring success. The unfortunate part is that as soon as one charlatan has been exposed there is usually another to take his place, and thus the musical public is continually exposed to deception and fraud. There are, however, many excellent teachers, and it is not difficult to locate them by their

THE AMERICAN GIRL'S SUCCESS DUE TO AMERICAN TEACHERS

The success of the American girl has in part undoubtedly been due to her American teachers. The American seems to be a born teacher. He has the faculty for making things clear to his pupils, and the practical element in his character leads him to strike directly for essentials and not to waste time over non-essentials. Of course, there are a great many excellent teachers abroad, but it not infrequently happens that the European teacher gets the credit for training that has been nine-tenths American. Girls go abroad to study things that could be learned at home, at far less expense and amid surroundings vastly more congenial and beneficial. The girl who studies abroad and who has not abundant funds is placed in a very undesirable position. Unless her mind is free from care she is not in proper condition to pursue her studies. If she is continually wondering where the next money is coming from and when it will come, she will find it almost impossible to keep her mind upon her work. Music study requires a free mind and great persistence, coupled with regularity and comfortable surroundings. If she can secure these at home, she need not imagine that conditions will be any different three

GENERAL EDUCATION VALUABLE.

Perhaps another reason why our American girls have been so successful in opera is that they have had the advantages of a somewhat better general, Teher education than is open to most young women in Europe. Higher education in many instances is exercise of value: reserved for the boys in most European countries. While in later years the girls have been offered agual advantages, custom and tradition frequently street in the way of their accepting these advanvige. No matter how much time the musical and speal training of the aspiring vocalist may consume. ng. She must have something to make her brains set. If she can secure a college training, so much more attention were to be devoted to general eduo undertake rôles far in advance of their strength and ability, the results would be far better. The sice in youth demands lightness and elasticity. Most of the great singers of to-day have been trained to sing coloratura rôles in their youth. Age brings the dramatic soprano. The voice grows deeper and the tones become stronger and fuller. I heard a young woman in London, a year ago, who am quite certain will lose her voice in time. She s nineteen, and possessed a really beautiful voice, but she was undertaking the heaviest and most dramatic rôles. She will surely regret this in years to

SIMPLICITY IN TEACHING THE GREAT NEED.

The tendency of the times is toward simplicity in oice teaching. The day of the complicated and use less exercises is past. Take the matter of breathing, for instance. If pupils would breathe in the most natural manner they will in most cases adopt the right methods intuitively. I have never been of an investigating disposition, but it has always seemed to me more or less of a waste of time to instruct the pupil in the various little details of physiology which some teachers make such an important More can be gained by watching an infant reathe than by studying libraries of books of physology. Breathing always seemed to come natural to me. I never affected the high breathing that is generally considered ruinous. Of course, I have worked on little points in breathing, but the main points are entirely patural

VALUABLE VOCAL EXERCISES.

The young singer will require exercises adapted to his immediate needs. It is quite impossible to tions for their use. In voice teaching the presence of the teacher is imperative. For this reason it is quite out of the question to teach voice by the correspondence methods commonly advertised. Personally, I practice scales every day, but that in itself means nothing to the reader, for it is how the scales are practiced that counts. For instance, one of my teachers taught me to blow upon the edge of a card held against the pursed lips and sing the scale slowly to the word "who." The vibration of the card accompanying the singing when the exercise is preperly done is an indication of the forward placement so greatly to be desired. I find the exercise of immense value in focusing my voice forward, but it is one that cannot be safely intrusted to the student in London upon one occasion, and later I visited her they should have had the muscles relaxed, they were tense, and the whole lesson illustrated the tendency of teachers to grasp anything to introduce novelty, no matter whether they have given it sufficient investigation or not.

The exercise with the eard assists me to secure "balance" in tone. That is, it is a test of the breath conditions and informs me whether I am using too

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thersand miles away from home, in a strange coun-little or too much breath. Its indiscriminate use in try, among strange people, speaking a strange the hands of a novice is hardly to be recommended. require different methods of instruction. The girl from the Middle West, for instance, says her "ah" with a peculiar burr that is very difficult to describe but which is an undesirable provincialism. This, of course, will affect her whole tone production until is properly remedied. It was one of the things that I had to overcome, and I found the following

This of course, was practiced upon the different degrees of the scale within the most comfortable



CHURCH UNDER WHICH THE REMAINS OF ST. CECILIA ARE INTERRED. range of the voice. Under the care of an able

teacher this will correct the fault of which I have spoken.

A somewhat different treatment is required by th girl from the East. She seems to need, most of all, practice upon the Italian vowel "ah." This, together with exercises in the Italian languages, is the best corrective for her tendency toward a nasal tone. These points, however, must be developed by the teacher, as very few pupils have the correct idea, and it is often impossible to hear oneself as another

NATURALNESS IN SINGING.

Most all great singers feel the necessity for naturalness in singing. Marvelous as the phenomena of voice arc, the process of singing is, after all, a purely natural one. So many rules are imposed upon the average student that he becomes self-conscious. Audiences in these days are very quick to detect self-consciousness and artificiality. Anything that savors of the unnatural is undesirable. The tremolo is unnatural, for instance, and although it was desired by the temperamental Italians of bygone days, it is all out of place upon the American concert stage. What our audiences want most is a sweet, clear, resonant, sympathetic tone combined with evidence of musicianly ability and rational and artistic interpretative ideas. Many teachers seem to be working away from these ideals instead of toward them. Of course, there are hundreds of little points which must be studied definitely. It took me years, under the guidance of the most painstaking of teachers, to learn how to phrase properly and effectively, but the teacher was careful at all times not to impose anything suggesting artificiality. It was rather a study to discover the most natural or normal means of taking my breath so that the phrases might not be delivered in an inartistic

Notwithstanding the extraordinary past of the American girl in the history of song, her future is still more propitious and she stands ready to compete with the great singers of all other nations upon an equal footing, particularly in the field of

SAINT CECILIA, THE PATRON SAINT OF MUSIC.

[Much of the Information, together with the accompanying photograph of the Basiline de Sainte Cecile, was secured personally by Mr. Theodord Presser, publisher of The ETUDE. during a visit to Rome.—EDITOR'S NOTE.]

One of the most fascinating historical romances is that of Saint Cecilia, the patron of music. Since there has been much in print that is very far from the facts revealed by the best historical sources, the following is given to ETUDE readers who desire what deemed authoritative information about this famous woman.

St. Cecilia was of Roman birth and came from a noble family. She was educated in the Christian religion and vowed to become a celibate in order that she might give herself to the service of her faith. Her parents, however, compelled her to marry a young Roman noble named Valerianus. As he was a Pagan she strongly objected to this marriage. After the marriage, however, she induced Valerianus and his brother to accept the Christian faith. This angered the Pagan authorities, and when they found that neither St. Cecilia nor Valerianus and his brother would give up their newly adopted faith they were ordered to be executed. Both men were decapitated and St. Cecilia was put in a huge vessel like a cauldron and placed over a fire. Her cruel persecutors, finding this diabolical death not quick enough, ordered her decapitated.

Historians fail to agree as to the time of these events. Some state that they occurred in Rome about the year 229 A. D.; others that they happened in Sicily under Marcus Aurelius about 178. home in Rome, where she is said to have been martyred, was converted into a church and the remains of the victims of Roman cruelty were interred there in 821. The church was rebuilt in 1599 and a monument to the Saint Cecilia erected

The tradition which associates St. Cecilia's name with music is that an angel heard her sing and was attracted to earth by the beauty of her song. In most of the paintings of St. Cecilia this tradition is represented. Grove says, however, that the early writers make no mention of her wonderful musical skill. In 1594 a lengthy poem by the Italian Castelletti, called "La Trionfatrice Cecilia," contains no mention whatever of her supposed musical ability. A century before this, however, a musical society was founded in Louvain which was devoted to St. For centuries it has been the eustom in different European countries to celebrate Cecilia's festival day on November 22d. In France these celebrations took on much significance. At some of them prizes were awarded and among the competitors was Orland di Lasso.

In 1708 Pope wrote his memorable ode to St. Cecilia, and various settings of this ode have been made by Boyce, Wesley, Hubert, Parry and others. Masses have been written to Saint Cecilia by Gounod, Adam, Thomas and others.

The Basilique or church which now stands over the last resting place of St. Cecilia in Rome was built by Pope Paschal I. It is one of the sights of the Eternal City and is visited by travelers from all over the world. The church and the crypt where the bodies are buried may be seen on all days except festival days. It is gorgeously embellished with art works, religious paintings, sculpture, etc. Just below the altar is a reclining statue of St. Cecilia by Maderno. It is in white marble with a frame of darker marble. The face is turned downward. In the nave there is a remarkable fresco representing the coronation of St. Cecilia by Sebastien

The remains of the house occupied by St Cecilia's family were recovered under the direction of Cardinal Rampollo and are filled with interest. Here we see the evidences of early Christian civilization side by side with Pagan methods.

Unless a man has something to say, or unless he is prompted by his interpretative insight and emo-tion to utter the ideas of other men supremely, he never will attain any very considerable technic either as composer or executant. That which they wanted to create compelled Beethoven, Wagner, Brahms and Tschaikowski to find a new and amazing technic; that which they wanted to express of emotional beauty has urged de Reszke, Paderewski, Busoni and Ysaye to the attainment of a technic of execution which, considered even technically, is supremely wonderful.-Baughan.

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NA A A A A A A The Influence of Women on the Great Composers

How Many Art-works Have Been Inspired by Women

been directed to better advantage than in its bear. ing on the works of great composers. The sublime utterances of the great tone-poets deal nearly always with the love of man for woman, or the sacrifice of woman for man, and only in the light of experience could such utterances be evolved. Woman's influence for all of us begins at the cradle, and it is by the soft lullabies with which our mothers lull us to sleep that musical consciousness is first awakened. Instances innumerable exist which go to show how much some of the greatest of our composers owe to the influence of their mothers. Notably was this the case with Handel, whose mother secretly encouraged him in spite of the opposition to a musical career offered by his father. The affection which existed between the two was one of the prime factors of Handel's life. Otherwise he was not very susceptible to woman's influence, and had a short way of dealing with obs'reperous prima-donnas. Rochstro relates how. "at the first rehearsal of 'Ottone,' Francesca Cuzzoni flatly refused to sing the lovely aria 'Falsa im-magina,' which Handel had written expressly for her. Said Handel: 'I know, madame, that you are the very devil, but I will let you see that I am Beelzebub, the prince of devils;' and with that he seized her in his arms and threatened to throw her out of the window, whereupon she yielded in terror to his superior will, sang the song in exact accordance with his directions, and achieved in it one of her most brilliant triumphs." His letter in reply to the one which informed him of the death of his mother, however, shows how strongly his mind was influenced by his love for her. "I cannot yet restrain my tears," he says. "But it has pleased the Most High to enable me to submit with Christian calmness to His holy will. Your thoughtfulness will never pass from my remembrance until, after this life, we are once more united, which may the Allgood God in His mercy grant us."

GOUNOD'S MOTHER.

One of the most striking examples of what a mother's love can do to aid young genius is found in the early life of Gounod. His father died when the composer of "Faust" was too young to remember him. Mme. Gounod was thus left to provide for her two boys. Gounod, in his autobiography, shows how much he was indebted to her for his musical development. "She always sang while she was near me," he says, "and I can faithfully say I took my first lessons uneonsciously, and without being sensible of the necessity so irksome to any child, and so difficult to impress on him, of fixing my attention on the instruction I was receiving. I had acquired a very clear idea of the various intonations, of the musical intervals they represent, and of the elementary forms of modulation. Even before I knew how to use my tongue my ear appreciated the difference between the major and minor key Goungd's mother did not wish that her son should adopt a musical career, but his own importunity and the advice of her friends decided her to allow him to study music in addition to his other work. After he had won the Grand Prix de Rome, and had proceeded to Italy, Gounod affords us an opportunity of perceiving the devotion his mother had for him in his autobiography:

"In spite of her professional duties, which engaged her on week-days from morn till night, my mother still found time to write to me often and fully. She must frequently have cut short her hours of sleep so as to give me this proof of her constant and tender care. The very length of her letters bore sufficient witness to the amount of time, robbed from her nightly rest, she had devoted to them I knew she had to rise at five, to be ready for her first pupil, who came at six, and that often her breakfast hour was absorbed by another lesson, during which, instead of a proper meal, she would swallow a bowl of soup, or perhaps take nothing

PROBABLY in no way has the influence of women I knew her daily round lasted till six o'clock every evening, and that after her dinner she had a hundred

and one household duties to attend to.' The mother-influence in the days of childhood is paramount. In after-life many of the great composers have married with varying success. Bach married twice, and in both cases appears to have been uneventfully happy. He reared a large family, been uneventually nappy. The rearest a large failing, nearly all of whom were good musicians, and one, John Philipp Emanuel, was the first to make use of the form which has developed into the modern sonata. Jean Sebastian Bach's second wife was her-self a musician, and her husband took the greatest interest in her musical welfare. For her benefit he composed a whole volume of music, preludes, rondos, minuets, etc., and for her also seven songs and a wedding poem, which are doubly interesting on account of their being the only short songs written by Bach not dealing with religious subjects.



ROBERT AND CLARA SCHUMANN.

Haydn was less fortunate than Bach in his feminine affairs. He fell in love with the daughter of a wig-maker, but his affection was in no way reciprocated, so he accordingly married her sister. wife proved to be a lady of most unamiable temper, entirely out of sympathy with his music making. Eventually they separated, and Haydn granted he an annual stipend-which she usually exceeded. laydn was a genius, and in spite of the monotonous life as capelmeister to Prince Esterhazy, and his unhappy marriage, he contrived to write music of lasting importance. It is impossible to estimate the heights to which he might have risen had he been united with a woman who would have brought to him the deep sympathy and understanding which he so well deserved.

MOZART'S WIFE.

Mozart like Haydn chose between sisters, and surprised his friends by not marrying the one they expected him to take. In his letter to his father he describes how his selection was made: "But now, who is the object of my love? Do not be startled, I entreat. Not one of the Webers, surely Yes, one of the Webers-not Josepha, not Sophie, but the third daughter, Constance, I never met with such diversity of disposition in any family. The eldest is idle, coarse and deceitful-crafty and eunning as a fox. Madame Lange (Aloysia-an early love) is false and unprincipled, and a coquette, The voyagest is still too childish to have her character defined: she is merely a good-humored, frivolous girl-may God guard her from temptation! The third, however, namely, my good and beloved Conbut a crust of bread and a glass of wine and water. stance, is the martyr of the family, and probably

on this account the kindest-hearted, the eleverest, and, in short, the best of them all. not plain, but at the same time far from handsome. Her whole beauty consists of a pair of bright, black eyes and a pretty figure. She is not witty, but has enough sound sense to enable her to fulfil her duties

as a wife and mother." This is not very rapturous, coming from the com-poser of "Don Juan," but had Mozart been as wise in his commercial affairs as he was in the selection of a wife, he would not be lying in an unknown grave in Vienna. He was an unstable individual as a man, and not over-loyal to her. Yet she remained near him in sickness and in health, and it was always to her that he turned at the last. His letters contain many tributes to her influence.

ROBERT AND CLARA SCHUMANN.

Of all the love affairs of composers, by far the most ideal was that of Robert Schumann and Clara Wieck, afterwards his wife. Here, if ever, was a perfect musical union. One of the greatest composers of all time, Schumann found inspiration and sympathy in the greatest woman musician of her age. Many of his most beautiful compositions owe their influence directly to her. She identified herself with him completely, and was always at hand after their marriage to inspire him to his most sublime efforts. And not less was she at hand in the dark days when his dream-encumbered brain became clouded and the awful fact became apparent that Schumann, the kindly critic, the interpreter of obscure things, the faithful, loving husband, was a

If Schumann's relations with woman were the most ideal, Chopin's were the most romantic. George Sand did more than influence him. She inspired him. Her peculiar disposition, strange fascination and startling originality lured him on. Through her eyes he saw strange visions which he interpreted marvelously by means of his music. The precise relations which existed between them are impossible to define. Chopin, the dreamy consumptive, had the sick man's reticence. Moreover, he was a gentleman, and regarded an undue intrusion into his affairs as an impertinence. George Sand's accounts of her dealings with Chopin are entirely untrustworthy.

FANNY AND FELIX MENDELSSOHN,

Three women went to the making of Mendelssohn, and each one had a profound influence on his career. They were his mother, his sister and his wife. Mendelssohn, the happy, was fortunate in this as in most other things. Of the three women, the one who had the most influence on him musically was undoubteely his sister Fanny. Brought up to-gether from childhood amid surroundings of the highest artistic and intellectual nature, a kinship existed between them as rare as it was beautiful Even her marriage was a blow to Mendelssohn, though his unselfish nature prompted him to be among the first to rejoice at her happiness. Her death was a shock to him from which he never entirely recovered. His own death occurred within a few weeks afterwards. It is known that she is the real composer of many of the "Songs Without Words," ascribed to her brother.

No account of the part played by women in the lives of the great composers is complete without mention of Cosima Wagner. In his first marriage Wagner had chosen a woman totally unsuited to his temperament. She was an actress of no great ability just a commonplace airl with a disposition entirely unfitted to be the life companion of a stormy iconoclast like Wagner. For some years before her death they had separated. Wagner needed a wife who could appreciate him; who could, so to speak, tend the sacred lamp of genius which burned within him. The only woman who was fitted by nature and intellectual power to be all in all to Wagner was Cosima Liszt, who had previously married Hans von Bülow. It says much for yon Bülow that he himself perceived the fitness of the union, and continued to champion the cause of the Wagner music dramas. This is surely one of the most remarkable sacrifices on record.

The need of man for woman, and woman for man, is primordial, but in no way can a woman justify her existence more thoroughly than in aiding genius, either by the tender sympathy of a wife for a husband, or by the yet more mysteriously wonderful love of a mother for her child.

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MUSIC FOR THE BUSINESS WOMAN

How Ambitious Young Women May Secure a Musical Education in Their Leisure Hours By MRS. HERMANN KOTZSCHMAR

It is generally conceded that no art is so universally compelling in its appeal as music. Sculpbut in comparatively few is aroused the desire to and poor, bringing forth the cry, "I myself can do omething, though but a little, to interpret and

The majority of music lovers are wage earners ften women whose days are spent in an office or behind a counter, and in spite of all such handiaps they are striving for a knowledge of music. To such it is my earnest desire to offer practical sug-

The two obstacles confronting the average busire lack of time and little money. To husband these she attempts self teaching, spending much valuable time trying to gain from reading and illustrations what a competent teacher could give her by pre-cept and example in a few hours. This is mistaken

The first essential to gaining an insight into any new study is confidence—courage; feel you are on the right track; see gain, though as a grain of unstard seed, and new heart is awakened, new dermination aroused. One may study a language andy a teacher is an absolute necessity at the outset, ome idea of different qualities of touch gained. To read of these, without the live personal touch and showing, is, in most cases, to find one is unable to make the practical application. I have in mind a clever girl of nineteen, living far from any musical center. She could read music rapidly, was If taught, but to her legato was anything from two keys down at once, to leaving one key before the other was played; staccato meant an absolute jump from the keys; in short, touch was to her an unknown quantity, a sealed book. She had read f it for years, for she was a regular subscriber to THE ETUDE, and owed what knowledge she had of playing to this publication. What she needed was the different qualities of tone, and, when she did hear, it came to her as a revelation; but to ercome the wrong habits of years meant a mighty struggle with stiff muscular conditions. Half a dozen practical lessons with a teacher worked miracles with her playing. "This is all true," some ambitious girl exclaims, "but it takes money to have in experienced teacher, and how can I do it on an experienced teacher, and now can't do it on my weekly salary?" My answer to this is given in one word, cooperate. For the sake of illustration: Suppose six women friends are keenly desirous of learning to play the plano. They can afford to pay weekly 75 cents each, and for \$4.50 (possibly for that will give them a full hour's class instruction in the evening. It is absolutely indispensable that these girls have health, intelligence and perseverance to make progress; and the teacher must possess tact, patience, quickness of thought and expression, to obtain results. A word of warning is weedful right here. The teacher must be selected the teachers (who are naturally prejudiced in their try to see some of their pupils. But above all employ someone that will teach music and not merely It is appalling how many think they are Beware of the pleasant, easy-going teacher-such a

THE FIRST LESSON.

At the opening lesson should be given a concise

degrees of pitch, and a beginning made in ear-train ing; then intervals are outlined and illustrated. Each pupil is supplied with note-book and pencil, and the beginning of each subject should be written down and several pages left for copious notes under these

HOW A KNOWLEDGE OF INTERVALS HELPS.

I lay great stress on a knowledge of intervals, as it helps so materially in subsequent knowledge of chords and in the reading and understanding of piano compositions. The closing fifteen minutes should be devoted to notation, an explanation of the staves and clefs made, and the study of the bass clef begun. Each pupil should own a pasteboard staff, with clefs drawn, and an envelope containing the seven musical letters (three of each letter). indicating on the bass clef where first line G is, and then showing its position on the piano key-board, the bass notes, lines and spaces are readily mastered. By means of using these pasteboard staves and alphabet letters in studying notation, have had pupils master both clefs in a week. strongly advise beginning with the bass clef, and forming the habit at the very outset of training the mind and eyes to read from the bottom of the staff The keyboard chart published for this purpose will be found an invaluable aid to beginners in mastering notation. I have one young pupil whose mother was so delighted with the chart that she readily learned the notes and their positions on the keyboard from it, without any previous

The practice at home is usually limited to an hour. have always maintained that with that amount faithfully and intelligently given good results could be obtained. Every effort must be made by the pupil to distinguish by the ear the distance between keys. Five minutes at beginning and close of practice should be devoted to striking different intervals and

THE SECOND LESSON

The second lesson, after a ten minutes' review of previous work, should be given to hand shaping and finger action. The pupils are seated at a long table on which is painted an exact facsimile of a piano keyboard. This is invaluable for class work, as the teacher at the piano gives the audible illustrations of intervals, etc., which pupils can see at the table, as well as hear. The teacher sits at one end of the table, illustrating hand position and finger action, and can readily follow the movements of three pupils on either side. Rules for hand shaping and finger action are printed and given to each pupil. A careful analysis of touch is given, and the four normal qualities shown at the piano, and also at the table the mechanical movements essential to the different tone productions. A ten minutes' drill follows in note reading from a large staff with notes in all the different degrees of the staff, each pupil in turn finding the correct position of the note at the piano.

The third lesson takes up the subject of relaxed muscles most thoroughly, and the vast difference between rigidity and looseness is strongly impressed upon the class. The necessity for special thumb work is shown, and exercises are given for increasing the reach and flexibility of that most important finger. Fingers are trained in preliminary scale work by exercises (given at the table) in carrying the second, third and fourth fingers over the thumb or first finger, and in quickly moving the thumb under the second, third and fourth fingers; and correct position of hands in scale and arpeggio playing is shown and explained. Seales are built with the alphabet letters on the pasteboard staves, and sharps and flats in the requisite numbers are given to each pupil-being first stamped and cut pasteboard. Subsequently, triads are explained and formed from the scales, and chord exercises given at the table. In my own class work I have an enecount of the pune, its meaning, and sposons with its white and black keys, and their names ex-tire class play simple exercises and duets at the plained, attention should be called to the varying

to the piano and plays the composition perfectly proving that mind, as well as fingers, is necessary in piano playing.

THE PURPOSE OF CLASS LESSONS.

I have briefly outlined class work in order to at the outset in piano playing, and the teacher who does not give this foundational work has not the needful qualifications for thorough piano teaching. "But," some one of my six imaginary girls ex-claims, "I don't intend to be a finished player, I only want to play a little for my own amusement. Alas! my dear girl; to play a simple hymn or the easiest two-step acceptably to yourself or your friends requires precisely the same training in de-gree as to play a Beethoven sonata. The one point I emphasize is this: It is possible to accomplish thoroughly this needful foundation in class lessons: to train pupils at once to work intelligently and systematically; to explain the five points of technic -finger exercises, scales, arpeggios, octaves and chords-(without which one can do nothing well): and to give practical work for the same at much less expense than private lessons. This outline for class lessons would naturally include talks on composers and their works; and every fortnight a lecture recital should be given which would include modern operas, a resumé of the plot and excerpts from the work. One of the absolute necessities of a piano student is a musical dictionary. The foreign terms, such as allegro, andante, scherzo, etc., at the beginning of a composition, specify the time and character of the picce, and throughout indicate the composer's idea as to interpretation. The student's pocket dictionary is compact and clear of explanation, and it would be well for every teacher to see that each pupil is supplied with this indispensable aid, and that it is kept on the piano always

Everyone realizes the vast difference between a mental conception and its perfect physical execution, as in the case of piano playing; but a clear apprehension of what one is attempting to do works wonders in reaching the goal. The important thing is to make every moment of the practice hour tell. and without actually taking an extra moment one can get in far more than just the honr. Here is a valuable suggestion to the busy woman striving to get a knowledge of music: Keep the desire to become a piano player consciously and constantly in

Here are six "do's" to remember:

SOME PRACTICAL "DO'S."

Do retain your enthusiasm when the lesson is ver-when the practice hour is finished.

Do shape the hand and exercise the fingers in the lap during the ride in the elevated or subway to and om the place of business. The gymnastic exercise, elevating and depressing the joints of the fingers. gives flexibility and strength, and every time it is done benefit comes.

Do familiarize yourself with the seven musical letters; be able to name them forward and backward from any given letter, skipping in thirds and fifths, fourths, sixth, seconds and sevenths; shut your eyes and see the keyboard in mind.

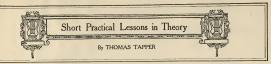
Do realize that to do the simplest exercise or piece correctly requires a thorough understanding of foundational principles, and that what is worth doing at all is worth doing well.

Do play simple music until you have mastered it and reached a higher grade, easy pieces well executed being infinitely preferable to difficult ones bungled.

Do persevere. Love of music has impelled your beginning, and from nothing else can you get such a return for an expenditure of a weekly dollar for daily hour's study

There are no words to express what an inexhaustible source of solace and pleasure music will open to you. In hours of relaxation, when friends meet, nothing contributes so much to the evening's enjoyment as music. Are you depressed? lonely? music is a companion ever ready to alleviate; it ministers to every mood. "Age cannot wither nor custom stale its infinite variety.

THERE are many things in music which must be imagined without being heard. It is the intelligent hearers who are endowed with the imagination, whom we should endeavor to please more particularly .- C. Ph. E. Bach.



Hendry of Tru Evron who are interested in the sub-dect of elements theory will appreciate Nr. Tapper's incid-article upon the Major Trinds. In order to before under-cented to the property of the property of the transfer of CTBs Evron for April (Intervals), May (Minor Intervals) of This Evron for April (Intervals), May (Minor Intervals) with a view to making them as independent of each other work. In this manner a tencher whose quith all that Tris Evron may form a class without additional expense to large the property of the property of the property of the large transfer of the property of the property of the large transfer of the property of the property of the property of large transfer of the property of the property of the property of large transfer of the property of the property of the property of the large transfer of the property of the property of the property of the large transfer of the property of t

THE MAIOR SCALE TRIADS AND THEIR INTERCONNECTION.

BY THOMAS TAPPER.

THE word triad means "of three units," and in music it refers to three tones specifically related as root third and fifth. This group of tones is a chord In constructing this chord upon the major scale degrees, the scale tones only are used. Thus the triads of C major are the following (read from bottom up)

Write these triads, in notes, on the staff with treble clef, then play them at the piano and listen to the effect of each chord. (The violinist may play the chord tones successively.) Even a moderately sensitive ear will detect the difference in these chords. In order thoroughly to understand this difference we must analyze the chords to ascertain the detail of their structure. This analysis is accomplished by applying our knowledge of intervals. As each triad consists of root, third and fifth, we learn by

I	CEG	has a	Major	3d	and	perfect	5th.
II	DFA	66 64	Minor	"	44	- 11	66
III	EGB	66 64	**	66	"	44	64
IV	FAC	46 64	Major	46	66	64	44
V	GBD	46 64	64	66	6.2	- 64	44
VI	ACE	44 44	Minor	66	64	44	и.
VII	BDF	- 11 11	66	**	" d	iminishe	d 5th.

Having completed the analysis we may now group the chords, for the analysis shows that the classes of chords are fewer than their total number. Hence we'see that the Major third and perfect fifth structure applies to the triads of C, of F and of G, or to the first, fourth and fifth degree of every major key. The minor third and perfect fifth structure applies to the triads of D, of E and of A or to the second, third and sixth degrees of every major key. The minor third and diminished fifth structure applies to the Triad of B alone, or to the seventh degree of every major key. Classifying more briefly: the triads of I, IV, V, are major. The triads of II, III, VI, are minor; the triad of VII is diminished. As a rule harmony text-books use the device of the Roman numeral to indicate triads. The major triads are referred to by large numerals I, IV, V. The minor triads are referred to by a small numeral ii, iii, v¹, and the diminished triad is referred to by small numeral with a cipher at the right, viio. This in tabulated form appears as follows



This form and tabulation is the same for every

ANALYTICAL APPLICATION.

The facts here presented about triads suggest a wide variety of practice by which the student may familiarize himself with these chords which form the staple structure of music. For example:
(1) Construct a Major Triad (Maj. 3d and Perf.

5th) on every degree of the Chromatic scale,

(2) Construct a Minor Triad (Min. 3d and Perf. 5th) on every degree of the Chromatic scale. (3) Construct the Diminished Triad (Min. 3d and

Dim. 5th) on every degree of the Chromatic scale. In order to gain practice from all fundamentals use the chromatic scale with its enharmonic equiva-



(4) Write the major scale from all pitches and construct the triads of the scale in every key. (5) Play these triads at the piano until you are

so thoroughly familiar with them that you can at once sound any required form of triad at any pitch.

MUSICAL APPLICATION.

Triads are not mere units of mechanical structure. They form the web and woof of the great body of music we know. However complex a musical work may appear, it will be found on analysis that the structure of the whole consists essentially of this simple form of chord.

Many forms of analytical study are possible and

I (a) Play the music in this issue of THE ETUDE slowly and with observation directed upon the chords; name every triad that you recognize. You will discover by this practice that some of the chords you can name; others you cannot name.

1 (b). In like manner play several simple hymntunes-in these you will find the triads more predominant; but often they will occur in a form that will puzzle you.

2. Triads may be employed constructively to make simple music. Authors and teachers of har-mony follow, as a rule, one of three available ways. in instructing the student in this art. These three ways are: (1) Writing triads over a given bass.
(2) Writing triads under a given melody. (3) Teaching the student to "compose" the entire structure. Of these the first is thought by some to be the simplest, and is found in nearly all text-books, particularly of the older writers: Albrechtsberger, Richter and Jadassohn. The second is the plan followed by Ludwig Bussler and Dr. Hugh A. Clarke. The third is strictly a teacher's method; though one author, Dr. Charles Vincent, has attempted to make it practical in a text-book, and has given a very clear exposition of his plan.

For the purpose of showing the simplest possible connection of triads let us apply the first method. For this purpose a bass melody is given (always remember that this is a melody). Thus



It is required to write over each note of this bas melody its triad: thus:



If this be played on the piano the most unsensitive car will recognize (1) that the triads are correctly written; (2) that the effect of the whole passage is uneven, jerky and unmusical. Why is

this? Because (1) the bass and soprano sing the same melody; this wastes one of the four parts, for two are doing the same work. Technically this form of progression is called consecutive octaves, and pupils are taught that consecutive octaves are a sin. They do not as a matter of fact sound badly. In an octave study they are very agreeable. But in four-part writing their presence even in two consecutive chords reduces the parts to three and this wastes one voice.

(2) If the bass be played throughout with the voice part beneath the soprano (the alto), it will be noted that every interval is a fifth. These fifths actually produce an ill-effect upon the ear. Even two in succession are not good; and they should never occur.

(3) Playing the bass with the tenor produces a series of thirds which are agreeable.

Consecutive octaves being wasteful, and consecutive fifths producing a bad effect, we must resort to a form of structure which eliminates these progressions. The following accomplishes this:



When playing at the piano this very simple chord progression is compact, agreeable and satisfactory. what process have we secured this result? student will examine the voice parts, one by one he will see that wherever a tone is found in two successive chords it is retained in the same voice part. In some instances one tone is found in common between two chords; in others, there are two common tones.

Apply the following in analytical study of example 5 and remember that they are true for every bass writing of major scale triads. (1) When the bass skips a fourth or a fifth, the two chords will possess one common tone. (2) When the bass skips a third or a sixth, the two chords will have two common tones.



Thus, simple as this appears in the description of it, considerable practice is required to attain un-erring accuracy. The following basses should be harmonized and the result tested according to the rules already given.

Notes on the exercises Ex. A. The 8 over the first bass note means that the soprano should begin on the (second) octave of the hass middle C.

Ex. B. The 3 over the first bass note means that the soprano should begin on the fourth space E. Ex. C. The 5 over the first bass note means that the soprano should begin on the second line G.



Self-Help Notes on Etude

PASTORALE ENFANTINE (FOUR HANDS)-

In addition to her many successful piano pieces and songs this talented Frenchwoman has shown a lecided aptitude for four-hand compositions. "Paslorale Enfantine" is a good example. While comparatively easy to play it is, nevertheless, effective, Note the shepherd's piping, and the effect of chiming bells. This piece should be played in a smooth, inished manner, without hurrying, but with a steady

ORIENTAL SCENE-L. E. ORTH.

This is a clever, characteristic piece, full of pictur-First is a ciever, characteristic piece, till of pictur-esque color, suggesting one of the typical dances of the East. It is in two sections: the first in moderate, well-marked time, the second a whirling presto movement. It should be played in a mar ner to suggest the droning and strumming of the priental instruments and the evolutions of the dance. This is an excellent teaching piece which should

This contemporary French woman composer has rength and originality. Her "Tarentelle" is a very blue example of this style of writing. It should be played with vigor and dash. Note the effective repetation in the left hand of the second theme in D mor, the clanging fifths in the accompaniment, and the breakneck cods, marked presto (as fast as possible). This will make a very striking recital

LONGING—MATILEE LOBB-EVANS,
This is an expressive 'song without words' by
young Western composer and pianist. The prinspal theme in the left hand suggests a 'cello solo.
It must be played with full, rich tone, tenderly
and in rather free time (tempo rubato). The middle section, in six-eight time, should be taken slightly faster and in song-like style. This number should

JUNE MORNING-R. R. FORMAN.

This number is from a set of seven characteristic ins humber is from a set of seven enafacteristic pieces by Mrs. Forman recently composed and en-titled "When the Fields Are Green." "June Morn-ing" has a very taking left-hand melody shich should be played in the manner of a slow waltz. Pieces having left-hand melodies are invariably liked by pupils, and this number should prove no exception. Practice of pieces of this class tends to dedent's work. It should be taken up in the early

THE CIRCUS-L. A. BUGBEE.

This is an entertaining little descriptive piece by a composer who has had much success in writing for the young. It is one of a set, "Jingles and Joys, recently composed. This piece should prove a "hit" at an elementary recital, played by one of the younger students. In such case, the performance should be preceded by the reading of the characteristic verses at the head of the piece by an older pupil. Young pupils will appreciate this number.

SONGS BY WOMAN COMPOSERS.

Two delightful songs by women will be found in

cert song not difficult to sing, but highly effective when sung by a flexible voice. This song must be rendered in a spirited manner, with finished exe-

cution. Grace Mayhew's "Slumber Song" is a gem of its class, a lullaby in the Scotch dialect, one of the best 'slumber songs" we have ever seen. The vocal melody is touching and expressive, and the piano accompaniment is unusually interesting and well made. This song will require careful diction,

THE JOYOUS PEASANT-SCHUMANN-HARTL.

This is a showy and well-made concert transcription of the of Schumann's most popular miniatures. This little piece, twenty measures in length, lends itself particularly well to treatment in variation form. After a short and brilliant introduction the theme is given out in its original form. Then follow two variations. In the first of these the accompaniment is in extended arpeggios; the second variation is in the style of a grand march, bringing the piece to an imposing finish. This piece will the following examples. (See Example 2.) require some technical proficiency and good command of all the touches. The theme must never be lost sight of or obscured. It must stand out strongly through the variations. This will make a capital exhibition piece.

TENDER MUSINGS-T. LIEURANCE.

This is a graceful and original "song without words" with three well-defined themes: The first, quiet and meditative; the second, rather agitated; the third, more impassioned. Endeavor to play the piece in such a manner as to suggest these moods. Play the piece smoothly and in a song-like manner.

ENCHANTED MOMENTS-A. GEIBEL.

technic and nimble fingers although not difficult to play. It should be played in a spirited manner and with precise accentuation to gain the best effect.

TICK TACK (FOUR HANDS)-H. VAN GAEL. A joyous duet number, brilliant and catchy. The "tick-tack" effect may be spoken or tapped with a pencil. This piece should go with a vim. The parts for both players are interesting and well balanced,

the secondo player having more than a mere accom-

SERENADE (VIOLIN AND PIANO)—
C. KOELLING

This dainty serenade has achieved popularity as piano solo, although the composer first intended it as a violin number. It now appears in its original form. It seems equally effective in either arrangement. Players must not be deterred by the "black" appearance of the music, passages in thirty-seconds and sixty-fourths. The piece is really not at all difficult. It affords the violinist ample opportunity for some characteristic passage work, and, in addition, has a very interesting piano accompaniment,

SUMMER IDYL (PIPE ORGAN)-E. G. ROTH-LEDER.

This is a seasonable number for the organ, which Ins is a seasonable number for the organ, which will make an attractive short voluntary or recital number. The registration can be made very effective by playing the first theme on the swell manual with a "combination" suggesting a "cello solo, and the second theme on the great manual as a flute solo. The accompaniment should suggest a harp or guitar

DOLORES-G. L. TRACY.

This is a new Spanish song by Mr. Tracy which should become as popular as his well-known "Lolita." The accompaniment should suggest the movement of one of the characteristic Spanish

ALTHOUGH we often repeat the old rule, "Change your pedal when the chord changes," we know yery well that there are so many chord positions that only an eye trained by long experience can tell quickly the different positions which even one chord may assume. As a matter of reading, the ability to grasp the chord changes is largely dependent upon the eye. In the following example it will be seen that there is only a difference of one note between the two chords, though the harmonic significance is very great. (See Example 1.)



This difference is more likely to trouble beginners than those who have had experience. Pupils of a higher grade are liable to find a difficulty with regard to chords of four notes for one hand in which two of the notes are only one interval apart, as in



When one has learned his piece with careful observance of the times and places to press, hold and release the pedal, it becomes a matter of the ear and the memory. That is one reason that some teachers object to the use of the pedal until the notation has been learned.

As we are all anxious to reduce the technical difficulties to a minimum, it may be suggested that there is a way to combine the eye and the ear method, This is a lively polka movement, requiring a clean so that the pupil may grasp the situation more

We will take for granted that the writing of chords in different positions has begun early in the This is the most recent composition of one of child's studies, In close connection with this writing, it will reinforce the necessity of the harmonic principle in pedal use if the student is instructed to play these chords with the pedal, holding it so long as the chord itself is not changed, whatever the positions may be. In doing this, it is better to begin with primary chords only. One can arrange the plan so that one chord at a time is used in a measure at first. But as this plan easily breeds a merely mechanical or rhythmic habit of pedaling, one must vary it with surprises that will call for a lively watchfulness.

EYE, EAR AND PEDAL.

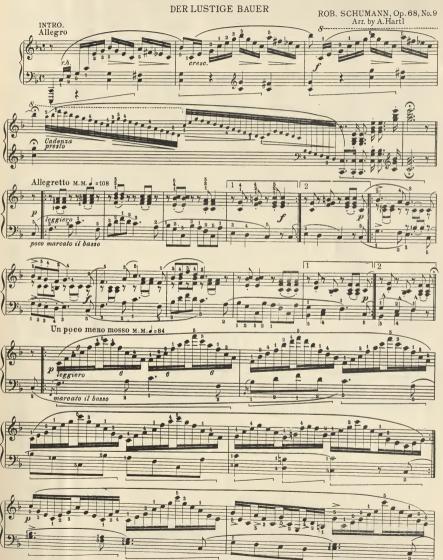
This triple association of eye, ear and foot in the use of the primary chords has special reference to accompaniment forms. Hence we advocate the writ ing of simple accompaniment forms in different metres, figures (alberti bass, etc.), by the pupil, then playing with pcdal. Then try the same chords in four-part work, with three notes of the chord in right hand; then with three in the left; finally, with two notes in each hand, like a hymn,

Although some students are slow in chord synthesis, yet most pupils are liable to jump at it in a haphazard fashion. The plan suggested here should train the eye to a more exact analytic sense in reading chords, and that in turn will confirm the foot in a cleaner harmonic habit.

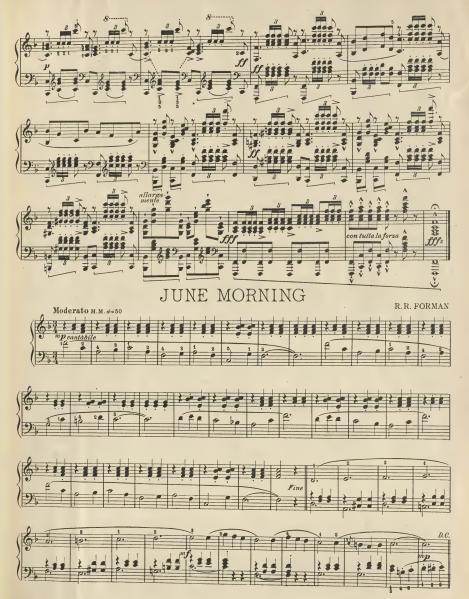
The writing of the simpler arpeggio forms of the primary co ds in various combinations and sequences will further enlarge the scope of this work and help to fix a true rationale for pedal use in building arpeggio effects.

In order to emphasize by contrast one can awaken another phase of pedal consciousness by marking some of the chords staccato. This is particularly applicable where the harmonic scheme keeps to one chord in a measure. One measure may be legato, the next staccato; or the last chord of the measure may be staccato, etc. The purpose here is to establish the association of the pedal with legato as against staccato effects.

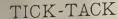
THE JOYFUL PEASANT

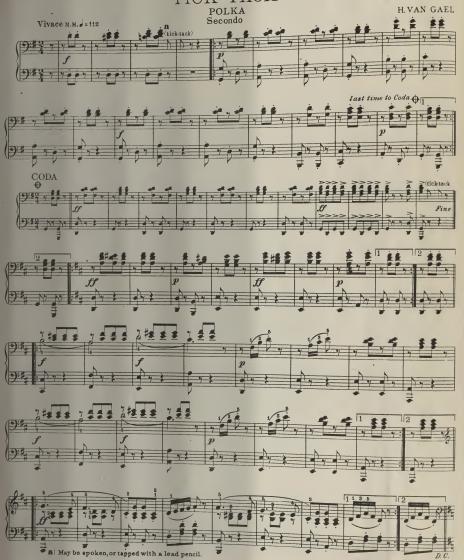


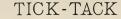


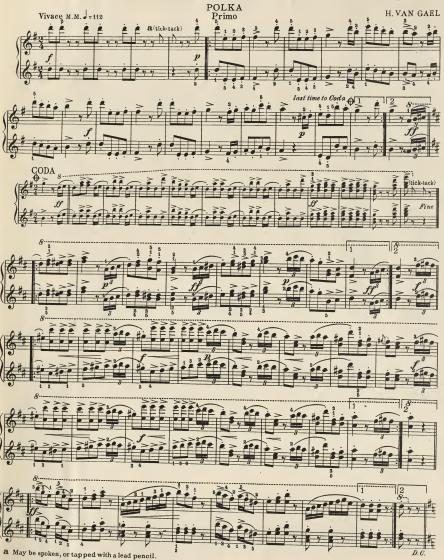


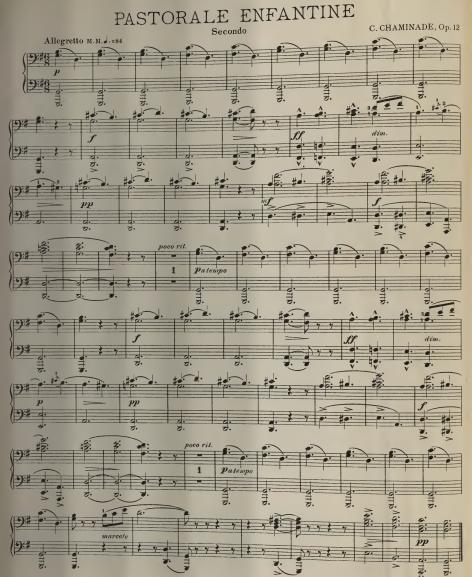
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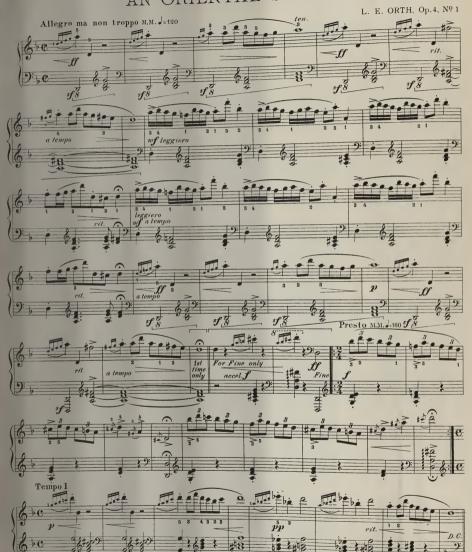
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PASTORALE ENFANTINE



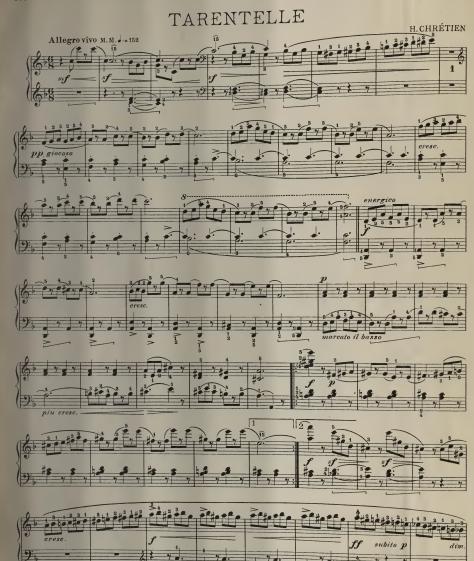
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AN ORIENTAL SCENE



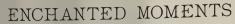
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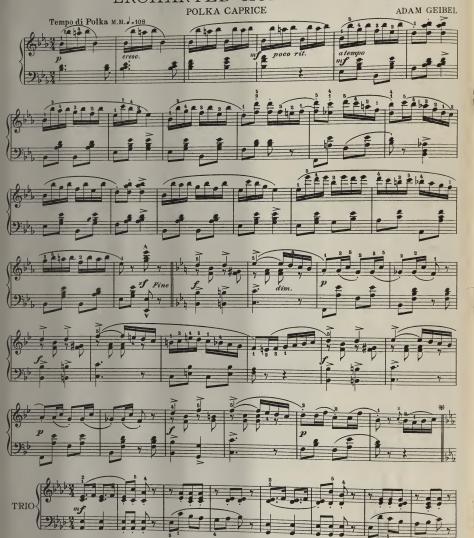
MATILEE LOEB - EVANS

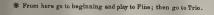


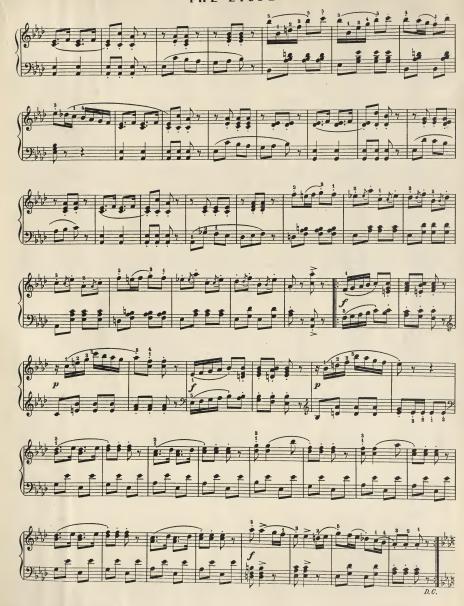
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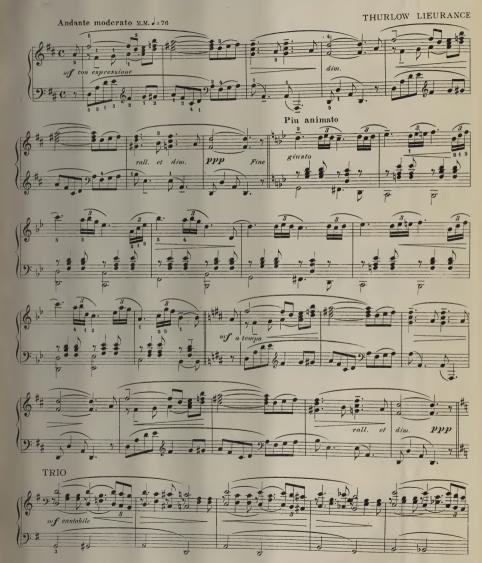


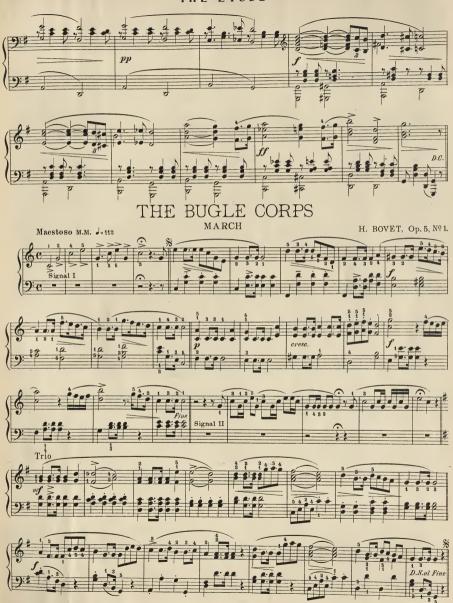






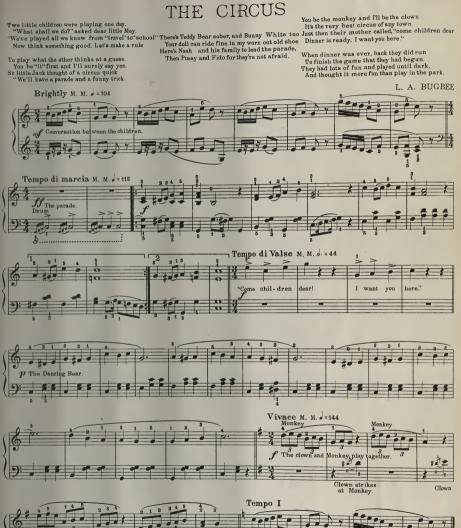
THE ETUDE TENDER MUSINGS





THE CIRCUS

Monkey runs

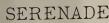


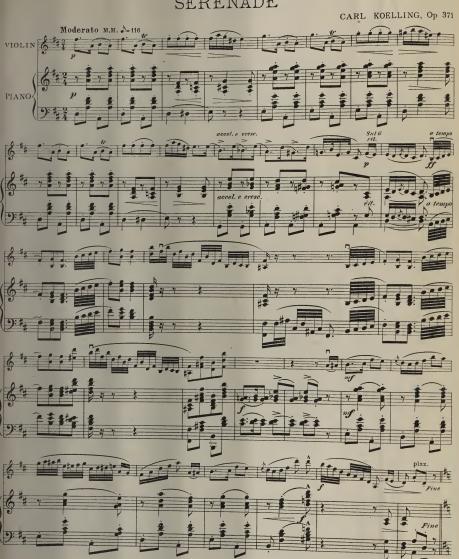
Children telling the fun they have had.

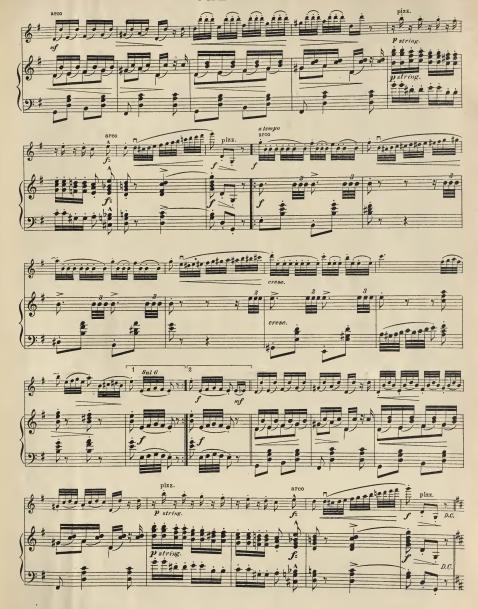
SUMMER IDYL

THE ETUDE

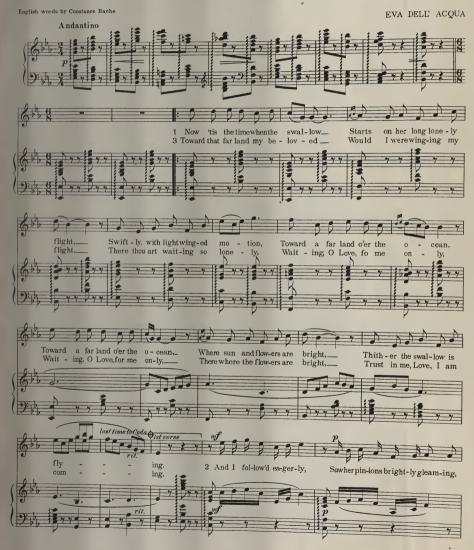
Sw. Soft 8'&4' Flute, with Oboe PIPE ORGAN Ch. Dulciana 8 Registration: Gt. Flute 8' (Solo) E.G. ROTHLEDER Ped. Bourdon 16' Andante M.M. - 76 MANUAL last time to Coda CODA (for Fine only) Sw. Aeoline 8 mfatempo_ Ch.add Melodia





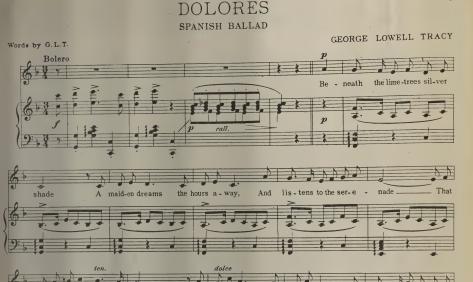


VILLANELLE With the Swallow





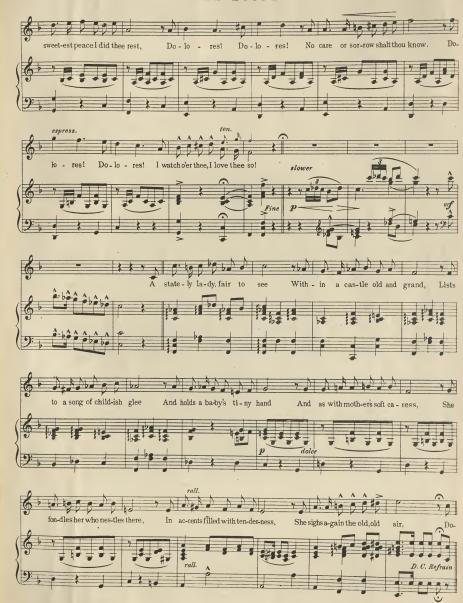
DOLORES

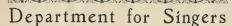












Edited for July with the assistance of MME, LILLIAN BLAUVELT

BY MME LILLIAN BLAUVELT

[Extrons Norm—A bistraphy of Minchillan Hanwelt together with a portrait, but the process of the

singer should be the quality of the tone. Execution, technique and interpretation are all vital matters, but without tone only the greatest of interpreters and singing actors can succeed. We frequently have our attention called to singers who have voices that, in themselves, are not particularly great. Sometimes by dint of much work and natural histrionic ability they can ac-

THE first consideration of every

quire methods of conveying their thoughts to their audiences in such a way that their vocal deficiencies are forgiven. Sometimes, through the force of their mentality or through what has always seemed to me as nothing more than hypnotism, these singers sway great audiences in a most remarkable manner

The singer with a beautiful tone but without temperament, mentality and artistic finish is always an aggravation. You hear the dulcet notes coming from a soulless body, and while they are pleasing, like the tones of a beautiful flute, you at all times have the distinct feeling that the singer is not bringing forth the best in the human voice.

The artist who can combine technique, flexibility and mentality with her singing must of necessity be the greatest artist. Such an artist was Jenny Lind, to whom I shall have occasion to refer later. She has been my ideal during my entire musical life, and I continually study her writings. Apart from her wonderful natural ability as a singer, she had the art of expressing herself with an individuality which amounted to genius. I shall quote from

INDIVIDUALITY IN TONE

One of the most desirable attributes of a good tone is individuality. If the tone is not individual, it is rarely good. By individual I mean that every singer has a tone unto himself. It is as characteristic of her as are her features. As soon as she attempts to imitate some other tone she distorts her natural tone.

TONE, THE GROUNDWORK OF hension of her natural tone after much self-investigation, deep thought and Mental and physical endeavor will not evperiment

> in discovering the means by which the out to the audience and makes them tone may be delivered with the most one with you. When a beautiful soul ease and effect, but imitation is not expresses itself through a beautiful always to be desired. Some years ago voice, no audience can withstand the a noted English singer and the author charm. Better the singer with soul that while they might be successful and "interpretation" in the world. We with him they would certainly not be must study art to know how, but only

in which God and Nature intended and all strain is ruinous in the end, them to, but in the way that someone has told them.

Sustained tones should be practiced them.

The thing that really thrills an audience, that goes up and down their vertebræ, that makes them respond with unanimous applause, is the bond has her voice under such control that of musical sympathy which the singer she may start with a mere thread of a must invariably arouse to reach great success. It is the soul of the singerthat wonderful something which will leave the body after dissolution. avail: it is that intangible substance Imitation is sometimes of assistance which keeps us alive and which reaches

gradually sung with increasing force.
This may be followed with the crescendo and diminuendo until the singer tone and expand it to one of considerable volume. This, of course, requires practice in itself, and all practice must of necessity be more or less mechanical. Therefore we should never forget the words of Jenny Lind: "Singing is as much moral and mental as it is mechanical. It is a combination of those qualities which alone can form the master and the pupil."

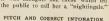
It should be remembered that Jenny of a treatise upon singing asked me to and a beautiful, natural, individual Lind was faultily taught at the begin-imitate his methods. I realized at once voice than all the technique, execution nine, and when she went to Garria in Paris, in 1841, he told her that it was useless to try to do anything with her, as she had lost her voice. She begged for a trial, and he consented, provided she would agree to refrain from singing or speaking for six weeks. This she did, and surely after such a period of enforced silence a woman should deserve all the success that was hers in after-life. However, while she was not singing or speaking, she was studying French and Italian, as she knew that she would require these languages in later life. When she commenced her work again with Garcia she describes his methods in her own words thus:

"I have already had five lessons from Signor Garcia, the brother of Mme. Malibran. I have to begin again from the beginning to sing scales upand down, slowly with great care, then to practice the shake awfully slowly and to try to get rid of the hoarseness if possible. Moreover, he is very particular about the breathing. I trust I have made a very happy choice."

Jenny Lind always recognized Garcia's great ability, but in a later letter she writes in a manner corroborating all that I have said about self-investigation and personal experiment:

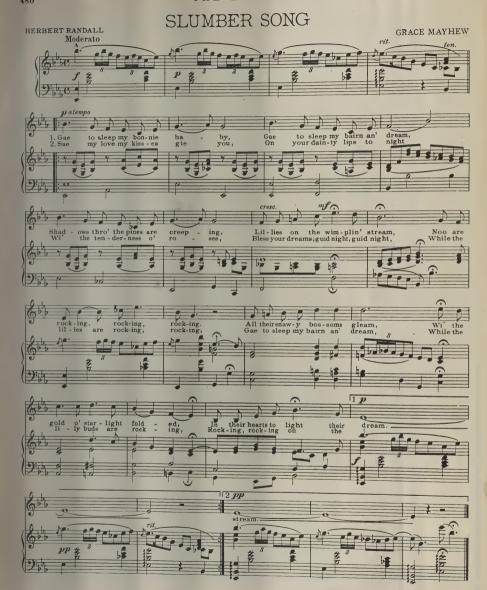
"The greater part of what I can doin my art I have myself acquired by incredible labor, in spite of astonishing difficulties. By Garcia alone have I been taught some few important things. God had so plainly indicated within me what I had to study: my ideal was and is so high, that I could find no mortal who could in the least satisfy my demands. Therefore, I sing after no one's method-only, as far as I am able, after that of the birds; for their Master was the only one who came up to my demands for truth, clearness and expression."

What a remarkable definition of therequirements of the singer! Perhaps: it was thoughts like these which led



I often think that what the public describes as a "musical" voice is nothing more than that of the singer whosings with correct pitch. It is unfortunate but true that very few singers. sing at all times exactly on the key. Instead of striking the tone directly in the heart, as it were, they seem tohit around it.

Every tone has a heart. That is; there is one vibration at which the tone is right. Let us say that the middle A is given a vibration of 435 double "swayings" to a second! If one should sing this tone at 430 or 432; Long-sustained tones impose a strain, the difference might be slight and one





IENNY LIND AT THE PLANO

successful with me. He has been too often this very so-called art simply obliged to discontinue his work, and a means a collection of unnatural and mistake in his conception of tone pro- artificial encumbrances which retard The peculiarities of mouth and throat duction has cost the public one of its the singer in the fulfillment of the The pecunianties of mouth and throat formation which she possesses are best artists. identical with those of no other singer. No amount of imitation could ever The most she can do is to develop her make a robin sing like a nightingale,

natural tone to its fullest extent. The because the robin was never intended tation. It then becomes the teacher's Patti did in her girlhood, and her voice has much to do with this. It is wrong duty to restore the natural quality. has lasted for a phenomenal length of for the young singer to attempt to susmetimes the teacher never does this, time. Most singers lose their voices tain tones too long at the outset. and the pupil only acquires a compre- because they sing not in the manner

SUSTAINED TONES. From the art side, the first considerwise singing teacher often discovers to sing like a nightingale. The song ation is that of learning to acquire and that the tone that a pupil is employing of both is beautiful, but individual. Inis not the natural but an affected tone, vestigate ceaselessly to find out the real termed an even vocal stream. The brought about by environment or imitruth about your voice. This was what regulation and adjustment of the breath

they would note a general difference. In most cases the voice is horribly likely on say that the singer was singer tough indeed to have withstood the have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look, even the look of have derived from the study of the pride which my look are the look of t

have me become a virtuoso violinist and cestors. studied and played a great deal upon the instrument. This taught me the

comes perceptible to the singer.

IMPROVING THE QUALITY.

lies in the matter of keeping the constantly practiced. It is also an unascles of the throat and mouth sufficiently relaxed. The knack of placting the tones in ("from out the mask," as the French call it), is one "krider." This twowel is somewhat which is difficult to acquire. This the teacher must explain and illustrate, the state of the constantly practiced. It is really a from the intellectual and spiritual standpoints. Similarly and the reconstantly practiced. It is also an interpretation, and then consider the intellectual and spiritual standpoints. Similarly and the intellectual and spiritual standpoints. The constantly practiced. It is also an interpretation, and then consider the intellectual and spiritual standpoints. The constantly practiced. It is also an intended the practiced. It is also an intended then consider the intellectual and spiritual standpoints. The constantly practiced. It is also an intended then consider the intellectual and spiritual standpoints. The constantly practiced. It is also an intended then consider the interpretation, and then consider the intellectual and spiritual standpoints. teacher must explain and illustrate. It is a well-known fact that in smilling the voice becomes brighter and seems that the voice becomes brighter and seems that position while you say "ce" the must, above all things, "look pleas-nounced by a native Frenchman in ant," and that in this way the tone order to hear it correctly. If not overlip is elevated a trifle. Of course, the student must avoid anything approaching a broad smile.

wasted away, we can realize how very offensive.

that few people would recognize, but strong the vocal apparatus really is.

adenoids, will cause the singer to sing June, here for a little while and then study. However, I have always felt use it for one's self, and then to make "off the key." Similarly any unnatural foreer departed. Perhaps we should the necessity for pianoforte so keenly believe that it is one's own, is positively to steal, But I see so quickly tightening of the tongue or muscles be grateful for the modern means of that during the last six months I have of the larynx may lead to bad intona- preserving voices through sound-re- taken up the study of the instrument the impression of what is good or bad of the larynx may lead to bad intona- preserving voices through sound-reof the larying may lead to had intona-preserving offices among someone taken up the study of the instrument distribution. A had administration of the desired and the study of the instrument of the control of the study of the instrument distribution. A had administration of the what would it mean to us to-day to harmonic understanding and enables have caught something from the Italian to the study of the instrument distribution of the study of the study of the instrument distribution of the study breath may lead to a like result. In what would it mean to us to-day to harmonic understanding and enables have caught sometimes from the riarimost cases, however, singing with up-hear just how Mario, Malibran or the voice students to comprehend the entire scope of an important work at certain prich is due to carelessness in the case of the voices of great singers first hand. Of course, I have always records of the voices of great singers first hand. Of course, I have always from the Italian ones, here are records of the voices of great singers first hand. Of course, I have always may, the remnuscences I am earlying adding to listen to the tones acutely enough the converted will become rare in played plano to a certain extent, but enough the future and that these records will I have never studied the instrument much better than those connected with Personally I found the violin of therefore be highly valued and prized seriously until now. I have always deimmense help to me in establishing a correct idea of intention. Up to up milling help to me in establishing a correct idea of intention. Up to up millings and the family plate as evil—friently pear my parents desired to describe the culture of one's an-

COLD AND LIFELESS VOICES.

neart of the tone, singing on the voice farety succeeds. Ine voice of pano with my accompanist in duct and arrive matters. Ine following is key' is extremely annoying to me and even the dramatic singer performing fashion. I rarely sing a new rôle until interesting, as it reveals that he problem of the heaviest Wagnerian roles must be falled that I have mastered the time, ably had her in mind for an opera for who are unfortunately guilty of this possess elasticity and flexibility to apwho are untortunately guity of this possess classificity and destingly to ap-fault. Some never can correct it, Years ago, when I was studying with the great dramatic soprano, Mine. Great commonly accepted idea Fursch-Madil, she told me of a girl breadth of tone come with age.

It is almost always possible to im- color in the voice, the sparkle and the to be placed more forward. Jenny tone will approximate that desired, Lind always insisted that the singer but you should hear it repeatedly prowould be improved. She was also op- used this vowel seems to have a corposed to the grimaces that singers rective effect for dull or heavy voices. were wont to make. In smiling the It seems to throw the tone higher and muscles are all loosened and the upper more forward in its passage outward.

THE OBNOXIOUS TREMOLO.

In America the tremolo is gradually REALLY BEAUTIFUL NATURAL VOICE passing and it is to be hoped that in future years we shall hear but little of develop themselves so that the voice teacher is assured that the pupil pos- studying in Paris: may be of the greatest service. The sesses a steady, even flow of breath a have accomplished with her voice and tention to the fact that a tremolo is seemed a little bit surprised when just We continually hear the voice de- pronounces the word in singing as she she looked at me as though she had have

MAKE A THOROUGH STUDY OF

ing unmusically or that the voice was monstrous vocal methods I have violin. Unfortunately I was unable to my back, must surely have reflected. not musical.

Students cannot give too much at- ever, continual colds and malusage of teacher in Paris, M. Bouhy, for some cannot bear people to say I 'imitate'. tention to the matter of pitch. Some the throat bring their punishment in unknown reason, objected to my taktimes the physical conditions of the time, and when the voice is once gone ing up the study of the piano as a side throat and nasal passages caused by a it is extremely difficult to restore. study. He doubtless wanted me to inventor was thinking of. It seems to cold or by fleshy growths, such as Beautiful voices are like roses in concentrate my attention upon voice me that to take what is another's and I am before the public.

IDENDY LIND.

The following have been taken, at the authentic articles and letters of Jenny Lind, with 8 winds, Nichtingate. Whose wonderful with 8 winds, Nichtingate. Whose wonderful renordinary farows ever known in the history resolution of the state of the state

"You must know that I am begin-

long while I could not look up. But, after a considerable pause, I asked, 'Do I have mentioned the benefits that I you really think so? with a feeling of that prevail there."

MENDELSSOHN TO JENNY LIND.

The bond of friendship between In studying the rôles of important Jenny Lind and Felix Mendelssohn works I have avoided voice fatigue by was very cordial and he wrote her recessity for striking right into the The singer with the cold or lifeless playing the soprano parts upon the many lengthy letters upon business heart of the tone, "Singing off the voice rarely succeeds. The voice of plane with my accompanist in duet and artistic matters. The following is

Fursch-Madi, she told me of a girl from the commonly accepted idea than many people imagine.

The state of the commonly accepted idea than many people imagine.

The state of with a marvelous voice who had failed distinguished to the state of th ntonation.

The slightest difference in pitch be rance have been coloratura singers in use the voice for more than a small cordial or more constant; and such a The slightest difference in pitch be their younger days, Depth and portion of the time would be disad- feeling you will find there. . . . Mr vantageous, consequently the piano is Lundy, also in the kindest man-If a singer desires to retain the of immense value to the singer. It is ner, proposed that I should compose brightness and vitality of a youthful far better to work out the problems an opera for him, and I could only of a new work oneself than to have answer that on the self-same day on prove the quality of the tone. At first wine that invigorates and stimulates, it done by someone else. First secure which I succeeded in getting a good the student will find that her difficulty the exercises for flexibility should be gin to write the music and that in doing so I should be fulfilling my greatest wish. He hopes to be able secure such a libretto and has taken steps with regard to it."

HER GREAT GENEROSITY.

Jenny Lind's great charity and generosity is one of the most noble traits in her remarkable career. In her native land she insisted upon devoting practically all of the receipts of her concerts to the support of the unfortunate. She insisted that she had been a "child of the State" and that it was her duty to further the cause of the education of unfortunate children in the country of her birth.

In a letter written in 1848 to a distinguished citizen of Sweden she says: "My most ardent wish is to be allowed to be of some lasting use to native art. To offer some kind of The gift of a beautiful voice is a so bad that it has almost amounted to precious one. Few possess it and yet what might be called a trill. It is not initiation in signing. The following is many of those who do possess excel- be remedied first by breath control pelar voices do not take the pains to and then by mind control. After the bad in 1841, when the signer was still lotter kind for the years to come, when my own efforts shall have ceased. I hope to do this by laying mere possession of a beautiful voice tremolo may sometimes be cured by ning to be an ape-a fact of which I the foundation of a college where means nothing. The great singer is having the pupil speak the word to be was not aware until yesterday. I was young minds may be consecrated to

itself.

not for the mere gift of the voice unnecessary in speech and may be once or twice I displayed all my a witness of the privations and trials avoided in singing if the pupil only powers—you know what I mean—and through which the young and needy to struggle in this profession. scribed as a delicate organ. To me it does in speaking. This is a simple not given me credit for this. First she which holds so many thorns amongst seems the hardiest organ we have, method, but very efficacious if properly said that I sang in Persiani's style, and the roses, I should count it the most When we remember that it is used applied. Some singers, however, de- then in Grisi's, and she was kind beautiful gain of the singer's gift if, by from the earliest infancy to the very sire to have a tremolo. By whatever enough to say that it was excellently means of this, I could contribute to last breath in old age, and that it free criterion they judge tone I certainly imitated-could not, in fact, be better. help those who are favored by nature, namently exists after all the organs have do not know. To me a tremolo is The compliment was rather hard to but ill-treated by fortune to 2 developdigest. I was so ashamed that for a ment of their talent in comparative

be devoted to an institution for educat- to detect her taking a breath. It is higher development for which their faded into silence."

gifts would give reasonable hopes.

day will think of Jenny Lind's voice as that of the coloratura soprano, it is a manuscript by the great singer: a fact revealed by history that her voice was not naturally flexible and that the flexibility was only produced after the greatest effort. Her normal range was from the B below the treble staff to the second G above the treble staff-two octaves and five notes. While her fioratura singing is described as being so beautiful that words are wanting to tell how remarkable it really was, it was the wonderable it really was, it was the worder itself that made her greatest fame. One writer states that she had "all the volume and sonority of the true soprano dramatico, with the lightness and flexibility and the exercise appeared thus: peculiar to the more ductile and airy soprano sfogato,"

a letter to her, thus:

wish for you whom Heaven has so richly endowed? It has given you that great and sympathetic voice which charms and moves all hearts; the fire of genius which pervades your Modern teachers would doubtless those indelible graces which modesty and candor and innocence give only to nome.

Hans Christian Andersen, the Scandinavian author and writer of fairy tales, tells the following story of a poor poet whom he found on the streets of Berlin and took into his home. After Andersen had provided avoided. for the material needs of the unfortugiving him a ticket for Jenny

"I asked him, therefore, whether I might venture to invite him to hear Jenny Lind. 'I have already heard her, he said, smiling. 'I could not afford to buy a ticket, so I went to the man who provides the supers and HOW SINGERS SHOULD BEGIN asked him if I could not go as a supernumerary performer in "Norma." To this he agreed. So I was dressed up as a Roman soldier, with a long sword at my side, and in that guise appeared upon the stage; and I heard her better than anyone else, for I stood hearts have the ambition to become

of Jenny Lind's power over her audiyour voice into running order and prebody, and must be there for a purpose tors, the spectacle of a Roman soldier pare a repertoire of songs. I mean pre- and some sort of injury may be suf- in tears must have been very amusing, pare them well and study them to see fered if they are removed. Others fear and we can hardly blame the management of the opera house.

IDEAS ON VOICE TRAINING.

that the closest observer was unable singers."-The Delineator,

ing poor children who, while especially also stated that her diminuendo was so endowed for the stage, lack the care perfect that "it died away to an imof parents or relatives, without which, perceptible point, so completely covin a moral and artistic respect, they ering the end of the note that no ear with capacity for Grand Opera either lose or else fail to reach the could detect the moment at which it

trill, and in order that it might not re- in this country, and to the recognition JENNY LIND'S PHENOMENAL VOICE. sult in the wobble, really nothing more of American vocal talent. Of late Although most readers of the present than a bad tremolo, she used the fol- years American singers, some of them lowing exercise, which is taken from



Later the whole notes were left out



singing and your acting; and, in fine, gradually increase the tempo of the exercise with the use of the metro-

and with the accent upon the upper on any European success. I don't care note of the trill, and then gradually if a singer says to me: 'Oh, Mr. Rus diminishing the interval, the trill may sell, I've made such a splendid success be developed in such a manner that abroad.' all suggestion of the tremolo is "American singers will not have to in the trill is in striking the upper note must not think they will be paid more nate man he sought to encourage him on the right pitch. When the trill is if they have the seal of European apsung the accent generally falls upon proval. Rather, if they can sing, they the lower or principal note, but when will be paid more if they come here the above exercise has been faithfully first.' practiced it is an easy manner to sing the trill with the accent in the proper place.

WORK.

BY ELLEN BEACH YAW "To those girls who really in their

close beside her. Ah! how she sang public singers, I would like to say a and how she acted! I could not stand few words of advice and encourageit, it made me weep; but they were ment. Do not try to begin at the top seat of infection, and thus cause serifurious at that. The manager forbade with only a superficial understanding ous trouble. and would never permit me to set or no understanding at all. Plan your foot upon the stage again—for one house get your material together, before you attempt to build it. Then larged tonsils. The argument is made While this is an excellent indication begin with the foundation, that is, get that they are a part of the human that no little point is left out. When a change for the worse in the voice they have become a part of yourself quality. you will be able to impress your audience and your success is assured. Be- suffered with enlarged tonsils and have The efficacy of Jenny Lind's "meth-sides, if you are inclined to be nervous, had them removed has shown a uniod" was shown by the great en- it will relieve you greatly to know formly favorable result from the op durance of her voice. Aside from her that you have an understanding of what eration, as regards voice and health, concerts and recitals, she sang during you are doing. You will have more The operation is a minor one, ocher lifetime 677 times in opera. She confidence, and will be yourself, not an casious practically no suffering, and sang in "La Sonnambula" alone ninety- imitation. An audience likes to feel there is little inconvenience during retimes. Her whole training that it is a pleasure for you to sing for covery. showed her the necessity for natural- them, so always deliver your songs graness in voice study. Her breathing ciously to the public. This applies to tonsils has resulted in a decided inness in voice study. Her breathing closely to the public. This applies to tonsis has resulted in a deciden in-was so quick and effortless, it is said, church singers as well as concert crease in the upward range of the

A BRIGHTER OUTLOOK.

THE ETUDE

THE outlook for American singers growing brighter. The success of the Savage Grand Opera enterprises gave She was very particular about the an impetus to operatic undertakings trained wholly in this country, have invaded the leading opera houses of Europe, and won genuine success there. More recently Mr. Hammerstein has arisen to show that another shrewd manager appreciates the voices and talent of the singers of this country. Now we have Mr. Henry Russell, once a teacher of singing, later an operatic impresario in Europe and this country, and now musical director of the new Boston Grand Opera House, coming out strongly in favor of engaging singers irrespective of their having had engagements in Europe. In a recently published interview with a newspaper reporter, Mr. Russell said:

"American girls have been going to Europe for musical finish and success. They have found in Paris and Berlin there. In many cases they have come back with empty pockets.

"It may be a great thing for an American singer to make a European reputation, but let him or her first see what he or she can do in this country. "I am not going to wait for American singers to go abroad and get a reputation. There is an impression quality of the voice. that I will pay them more if they have

been to Paris or Berlin. their favored ones and which bring Starting with the interval of the fifth Opera Company will not be to depend

The difficulty in intonation go abroad to obtain recognition. They

HOW ENLARGED TONSILS AFFECT THE SINGER.

BY F. W. WODELL

A QUITE common affection of the throat among singers is the enlarge-ment of the tonsils. These masses of cheesy matter sometimes swell until they project almost to the middle line. and create difficulty in respiration, to say nothing of seriously interfering with the production of a full, clear

Experience with pupils who have

In every case the removal of the voice, usually of three semi-tones, and

sometimes more, while there has also been an improvement in the quality as regards fullness and clearness of sound. In no instance have there been any bad after-effects. Dr. Lennox Browne, one of the leading English throat specialists, a surgeon who has had professional relations with many of the great singers, says that a large number of these, including Madame Patti, have undergone the operation with comfort to themselves, and with the result of increasing the range of voice. He further says: "The operation has probably had the effect of bracing the mucous membrane of the pillars of the throat. This is certainly the result of nipping a relaxed uvula; the arch of the palate is at once strengthened, and I have frequently noted not only that lost notes and tone have been regained thereby, but that there appears actually to have been an increase in vocal range.

HOPE FOR THE VOICELESS. UPCN what do you base your opinion that you have no voice? Is it because

the voice does not sound musically in speaking or singing? Granted that it does not, that is still

and Milan that there was jealousy no proof that the voice does not exist. Perhaps there is some obstacle, placed there by yourself, which prevents its natural resonance from being realized. For example, in the matter of breath control, any of the following habits, common enough even among singers, will not only mar, or lessen, but perhaps entirely efface the musical

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right way, has proper guidance from a terestingly for the organ, and if there good teacher, takes advantage of every has not been as yet any great organ opportunity to step upward, and possesses teat and adaptality. I see no sesses teat and adaptality is seen that we are still young and that the Department for Organists seesses tact and adaptability, I see no that we are sull young and that the reason why she should not make a time will surely come when our country will develop the artistic and productive genius.

(Destring to have all of the departments of this bases of The Divine conducted to Air.

At this bases of The Divine conducted to Air.

In the Common Eddy, saing him to suggest an equal amount on the plano, as many conducted to Air.

Air. Mary, Chappell Plane, an able of the Common Air. Mary, Chappell Plane, an able of the Common Air. Mary, Chappell Plane, an able of the Common Air. Mary, Chappell Plane, an able of the Common Air. Mary, Chappell Plane, and Advice As To STUDY.

One of the first principles for which a young woman student should strive or This Events.

Do women make good organists? continually and increasingly demonstrated. For more and more are the factor of good organ work. churches of America supplied with women organists of more or less tice

are many difficulties to be encountered woman has these qualities in abundance, she will hardly persevere to

NECESSARY QUALIFICATIONS.

quired a fair technique.

brought into constant use, is the ability absolutely necessary in attacking and to read well at sight, for no other instrumentalist has more of this to do

accompanist has no place in the organ men and women organists.

sense well developed. For instance, is rhythm, "Everything which has mo-how else could an organist lead a choir tion," Alex, Guilmant said to me, "has and congregation in the singing of a certain rhythm. The beat of the hymns, unless she could at once grasp horses' hoofs on the pavement resolves the correct tempo and rhythm of the itself into sound phrases, into measures. hymn? For even with a director in the Unless music is played with rhythm, it cloir, it is the organist who takes the is meaningless." Now rhythm implies

elloir, it is the organist who takes the is incallingless. New hydrid indples initiative in "giving out" the tune.

To these preliminary qualifications, against the half-hearted, lymphatic one must add that of good health; for while the modern organ does not re-quire a great amount of strength in were afraid lest the instrument should playing, it is no instrument for a weak reflect their individuality. There must However, I believe that there be accent. is no better physical and mental exer- Accent—the emphasis or stress given cise than organ practice.

DIFFICULTIES IN THE WAY.

The first difficulty usually encountered when setting out to study the organ is in obtaining an organ for pracshould not be for the use of students, and church committees can hardly be expected to consent to such practice. Occasionally an organ can be obtained where the student may supply as organist during vacation periods, as soon as a requisite amount of ability is attained. The use of pedal attachments to pianos is, to my mind, the best means of acquiring pedal technique. always the temptation at the organ, to every day and a certain routine of work, and more recently Max Reger.

ambitious student to work too long at tory-in short, acquire a broad, musical arly writers of the present day.

Edited by - - MARY CHAPPELL FISHER

a young woman student should strive ganists. This hesitancy is due to a is the ability to concentrate the mind on the work-for in no other way can The answer to this question is being be acquired absolute independence of the hands and feet, an all-important

Another important thing is slow prac-

All exercises should be played slowly To begin with, a woman must have and with great precision. The fingers a large amount of ambition and earnest- should press the keys down firmly, ness to want to play an organ, for there using a continuous pressure which is transferred from one finger to another, are many dimensions to be districted in the way to serious study, and unless a woman has these qualities in abundant obtaining a perfect legato. Quite as important as making the

keys speak quickly is the manner of leaving the keys. When a note is to be released, raise the finger from the key factors towards success. No one should attempt to play an with equal force and precision, and in No one should attempt to play an organ who has not had a certain case of two or more notes raising the amount of piano study, and has actional actions to the pedal as well as the manuals, for An important requisite which is perfect ensemble of feet and hands is

Play with great precision. Use the will force. In no other way can an One should also have the instinct for organist get away from the lackadaisiaccompanying, which should have been cal clinging style of indecisive playing demonstrated in piano work, for a poor often heard. This applies equally to

done by using more force on the keys.

cipally by "periods of silence" preced-

note, the first note is given only one-

half of its value, except when the note

s a long one, when the period of

silence would be only such as would

DAILY PRACTICE.

clearly separate the two notes.

In case of repetitions of the same

ing the accented notes.

Another principle of importance, An organist must have the rhythmic which in organ work is often slighted. Another has said (Guilmant, I think): "He was not the small source whence flowed a rivulet, which in time was to expand into a broad stream; he was the broad stream itself.' the splendid concertos of Handel-

serious lines.

WOMEN AS CONCERT

BY MRS, MARY CHAPPELL FISHER,

Or the hundreds of women who have

become proficient as church organists

there are comparatively few who have

ventured into the field as concert or-

In the first place, it requires a great

deal of time and preparation, and sec-

ondly, much sacrifice of what women,

as a whole, care for in way of social

duties-and it must be confessed-re-

quires freedom from household cares

as well. For to launch forth as a con-

cert organist-to be ready to open new

organs, to make old ones sound like

sorts and conditions of organs with

possibly only an hour or two in which

ing repertoire - means work - con-

stant work. Personality and tempera-

ment of the right sort, of course, are

Considering the preparation neces-

sary for concert playing, I would say

that the study of the works of Bach is

all-important. Is not Bach the su-

preme test of organ playing? In the

study of his work is there not a foun-

A great musician once said: "I con-

in music has come from him; and if

all music excepting Bach's were to be

destroyed, music would still be pre-

dation laid upon which all other music

new, to be able to adapt oneself to all

ORGANISTS.

As composers of prusic for the modern organ the French are, without to certain notes 'which marks the broader musical divisions of a compoquestion, ahead of all others. This distinction is due in some degree to sition-cannot, in organ playing, be the powerful position the organist occupies in the churches throughout So different means must be employed. Accent on the organ is obtained prin-

France At special seasons one can hear the finest organ music in the world pealing from the magnificent organs of a dozen churches in Paris. Some of the most eminent of the French composers for organs are Franck, Lemmens, Guilmant, Saint-Säens, Widor, Dubois and Gigout-most of them still living and whose works form a school of organ Stebbins, William J. Kraft, W.

music, valuable beyond expression. There have been illustrious com-To become a proficient organist it is posers for the organ in Germany since Sealy. and they give a degree of accuracy even necessary to devote oneself to regular Bach's time, prominent among whom better than organ pedals; for there is daily practice—to have certain hours are Merkel, Haupt and Rheinberger,

try tonal effects, thus diverting the at- which will become a fixed habit. One Among English composers who have logue with a distinctly progressing the tention from the accuracy of technique. must study harmony modulation, trans- wielded influence in organ music are rhythm, but the reciting artist is obliged There is also the temptation to an position, improvisation and musical his-Best and Wesley, besides many schol- to introduce intervals and rests even in

ambitions student to work too long at the study of the organ in the country there are many where or the present day.

passages which the poet kimself could not a time, for at the beginning an hour a education.

The works of the Italian composers, supplied the composer and the day is quite enough. After this she

To sum up the question, if a woman Bossi and Capocci, have frequent place performer, only the mode of recitation is modified according to the number of permuseles become used to the work, for about the study of the organ in the country there are many who write in-

has a wealth of material at hand of pure organ music from which an endless number of concert programs can be made. .

PREJUDICE AGAINST WOMEN ORGANISTS.

BY MRS, MARY CHAPPELL FISHER,

OPPORTUNITIES for women as church organists are mostly confined to America, as in European countries one never hears of church positiors being held by women. That fact has no doubt been one cause of the prejudice manifested in this country against

women occupying the organ bench.

This prejudice is, I believe, fast disappearing, since the woman of the present day has shown herself in this vocation, as in others, to be equal to the demands of the organ loft in church

Regarding this discrimination against women as organists I will quote the pertinent expression of Marie MacConnell, formerly music critic of the Buf-falo News, herself an experienced organist:

"It is evident that all women organists have to contend with that absurd superstition regarding the monopoly o organ playing ability by men.

"To hear the average person talk about organ playing makes one absolutely hopeless as to the possibility of sider Bach is music. Everything else people ever realizing that organ playing is not a question of physical strength and labor.

"And in these days of electric organs, when the touch weighs practically nothing and can be regulated to suit the taste of the performer, 'main strength' has little to do with the manipulation of an organ. As some one has said, 'Organ playing is a question of brains Besides the study of Bach there are and not of strength.'

"But, unfortunately for the women organ classics appreciated by all musi- organists, the average audience accepts cians whose tastes are educated along as necessarily good the indifferent work of many men organists, but the women Then, also, the organ works of Men- must play doubly well to be apprecidelssohn stand high in organ literature ated, and then-most wonderful of com-and are fine studies for pure organ pliments!—She plays as well as the pliments!-'She plays as well as the men do!' It is nearly time that the ears should judge of a musical performance They are the only competent judges.'

> THE officers of the American Guild of Organists for next year will be Honorary president, Arthur Foote; chaplain, Rev. W. M. Grosvenor, D.D.; warden, W. R. Heddon; subwarden, Mark Andrews; secretary, S. Lewis Elmer; registrar, G. H. Federlein; treasurer, Frank Wright; librarian, Carl G. Schmidt; auditors, S. A. Baldwin, W. C. Carl; councilmen, Clifford Demarest, G. Waring Macfarlane, J. Warren Andrews, Walter C. Gale, Clarence Eddy, F. L.

A POET invests his monologue or diapassages which the poet himself could not

RV OSCAR GAUER.

degree of plausibility) be maintained the youngest as well as the most in the maintained that all that the man intent upon a muplastic of all the arts, has to-day are and safer than you think it. Why not sical career need trouble about is his rived at what may be described as a trust it more, and give it more freesteat career need trouble about is ms art. As the crucial (if not critical) stage in its his-dom? It will reward you, I'm sure. art—and nothing but his art. As the French put it, we have now changed all tory. The old musical forms in which Haydn, Mozart and their followers this. Yet it is but quite recently-in wrote have at length proved too refact, the other day-that those respon- stricted and too circumscribed to consible for the training of the English tain the richness and exuberance of church organist have recognized this music's growth aided by the influence

the purpose if the man who presided at the keys was able to fumble his way through a church service; could transrequired an easy hymn tune; could accompany, more or less decently, a choir or a congregation. Such ability was considered amply sufficient to constitute an "organist," as then understood. But it has eventually come to be recognized that the church organist should be, first and foremost, a musician rather than a mere mechanician as heretofore; that, as a musician, it is indispensable that he should be possessed of considerable general culture over and above his musicianship, and his technical skill at the keyboard. In fact, it has become recognized-though perhaps tardily-that the art of organ playing is not, after all, an isolated disconnected accomplishment, such as THE CHOIR-MASTER WRITES A is the ability to play a game of chess or of billiards; that the art is in reality very intimately associated with the relationship between all the arts; and that thus any special facility that a man may possess in any one art is dis-

man who with artistic sincerity and not afraid of someone else. the other hand, he who is in point of themselves. fact no genuine student of the art that mind and will in that measure become musical listener

MUSICAL LISTENERS CULTURED.

anything that smacks of culture and I can't. For example: Last summer I wanted be it ever so slight. This is due to to learn how to swim. Oh, I tried art in the various changing phases and use all fours.

THE day has probably gone by when letter and a sealed book?

of literature and of the arts. Its ever-To within quite a recent period it increasing development has at length to leave off blowing for us, Giles." was regarded as amply sufficient for burst the bonds of the musical forms.

The truth is that the art of music to-day is no longer what it was in the palmy days of the great German comthrough a church service; could trans-pose, more or less successfully, when was then in the heyday of its childhood and its youth; its language was the language of sunshine and of innocence. As early as the latter days of Bee thoven, music began to give unmistak able signs that such forms as the sonata and the symphony had already become too small to contain all that music might be made to say. Hence the fact that to-day the musical art has ceased to employ the language of unconscious childhood; its language has developed into that of the all too conscious mature man-introspective, misanthronic, pessimistic, nay sceptical,-Musical Opinion.

LETTER TO A MEMBER OF HIS CHOIR

DEAR MISS D :- As I am your choirarts of the poet and of the man of let- master I have a right to scold you if ters; that there is a common bond of I wish-haven't I? That is, of course, providing you deserve it. It happens however, that you don't deserve it, and tinctly reflected in any other with instead of scolding I want to say somewhich he may happen to be conversant. thing very nice.

Hence the fact that any trace of I am thankful every day that I have culture or of refinement over and such excellent altos, and, also, every above his musical ability possessed by day I wonder why they are so timid, the organist is distinctly apparent in "Are they afraid of me?" I ask, No, the manner in which he performs upon they are not afraid of me. "Are they his instrument. In other words, the afraid of someone else?" No, they are with singleness of purpose strives to what are they afraid of?" It seems make himself a faithful interpreter of to me that they are airaid of themthe works of immortal genius will selves. What! Why, yes, they don't almost insensibly adopt a style of per- trust themselves, haven't any confiformance that unmistakably reflects dence in themselves. They don't dare the genuine artistic spirit; whereas, on sing out because they are not sure of

Now, is this true? And if it is true, he professes will almost as insensibly what are we going to do about it? drift into a slipshod perfunctory manmer of performance quite in keeping —more practice and still more practice. We ought to practice until we know our, parts, and, what is more both inartistic and unconvincing to the know that we know them. But there is a limit to practice, as there is a limit something beside that. What we need And be it observed that the cultured is "gumption," boldness and daring. musical listener can easily trace in the We have to be brave and keep a stiff organist's general style of performance front, and never, never, never say,

the fact that all the changes and vicis- very hard indeed. I tried and tried and situdes incident to literature and the practiced and practiced and practiced and reacted upon

But I couldn't learn. Why? Because the art of the musician. Indeed, it I wasn't brave enough; I was too may be asserted that the trend of the timid. With two arms and one leg I general philosophical outlook upon tried to swim, and with the other leg human life and literature during the I clung to the earth. Now you can't past century is to be found reproduced swim and hang on at the same time, and faithfully mirrored and reflected in You have to let go and use all fours. the musical art of to-day. This being It's the same thing in singing; you the case, how is it possible for the have to risk everything at the venture, modern musician to keep pace with his let go of everything, push boldly out.

THE ORGANIST'S CULTURE. thus presented if the source whence all Now, I suppose you wonder why on these manifestations and changes are earth I read you this sermon. I do not derived (viz., literature and the sister find fault, I only want to help. And arts) are little more to him than a dead your trouble-you know yourself, you cannot sing as you wish-lies just in it could with truth (or indeed with any Music, though generally regarded as this timidity. You have a very express-As they have faith, so shall it be given them.

Sincerely yours, Your Organist.

Fair Organist-"I'm sorry you had

Giles-"Yes, miss; the organ don't sound what it did do it? Jim, the new blower, be a very good chap, but 'e ain't got no music in 'im! Now, w did used to give 'em summat worth 'carin', didn't we, miss?"-St. James' Budget.

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Editor for July

MAUD POWELL

VIOLIN

THE girl with a fiddle-box no longer comment. The irrepressible school boy no longer hoots and points he finger of derision as she passes, Everywhere girls are studying the violin, and everywhere other girls, a generation older or more, are teaching the tras or earn their living by solo playing. Over a decade ago, Nora Clench sat at the first violin desk in the Buffalo Symphony Orchestra, under the conductorship of John Lund, and fiddled with the best of her colleagues. ora Foy in the concert-master's chair has been in ambitious and honorable existence. There are the well-known "Fadettes," of Boston. The Aeolian Ladies' Orchestra, of London. England, is perhaps twenty years old, and the Acolians, like the Fadettes, boast a woman conductor. Several women play wothan conductor. Several women play in the Hartford Symphony Orchestra. Recently, in Detroit, Mich., the ladies of the Fine Arts Society organized a string quartet for which Elsa Ruegger own against many masculine rivals. Year after year the field of musical effort broadens and offers greater opportunity for women, and year by year women qualify for ever higher stand-ards. At the present moment, we in America are working, building, achieving in the right direction. There is using in the right direction. There is cultivation of music in the public schools ricrs are not erected that shall say to and is the home. We have big conservatories and little conservatories. Cultivate courage. Have a oneness of with little love in her heart either for Some are private institutions of modest purpose. Keep at it. Go on trying. I music itself or her own work as endeavor; others, on a larger, more have heard a pupil play, and play credit-teacher, be able to attract irresistibly endeavor; others, on a larger, more have heard a pupil play and play credit-comprehensive scale, equal in impor-hance the far-famed conservatories of had utterly balked at in the beginning the pupils to her classes nor achieve the Europe. Music is taking a more serious. Her important is a serious place in general education, and the place in general education, and the difficulties out of all proportion, and soliotist, has is an anomaly, and can conservatories affiliated with our uni-had diminished her own powers of versities grow in numbers and in im-spective properties. The serious difficulties are all proportion, and soliotist, has is an anomaly, and can versities grow in numbers and in im-spectic properties. The serious difficulties are applied to the properties of the serious difficulties and the serious difficulties and the serious difficulties are all proportions. The serious difficulties are all proportions are all proport

THE AMERICAN GIRL AND HER national reputation as concert soloists. for such is almost limitless.



MAUD POWELL

conservatories administed with our must but drammaned ther form powers of carry fillie conviction to ner hearers, exercises grow in numbers and in importance year by year. Our women's You do not know what your and all we will interest for you are ambitious and you have doing pioner work you have tried. I am always distinct and are always with interest for your work, there are not to the property of the property bounds and for the community in gen-delves and for the community in gen-tical community in gen-tical

will make them easier. Indeed, enthusiasm is an asset that will be a decided throughout your life, and if you want scientious, with endless patience for deyour career to count for something, re- tail. They are quick to sieze the trend for opportunity, apathy will prevent orchestral work, they will get it. you from seeing it, and a lack of cour- Prejudice of the American masculine age from seizing it; and before that mind is easily broken down. The psychological moment arrives, which "Union" accepts women members. The may mean an important turning point question of dress is not difficult, good Beautiful work, honorable work, work in your career, your apathetic and timid taste and diplomacy suggesting simthat is needed and wanted, lies well attitude of mind will have interfered plicity, both as to style and color. It within these limits. Our country needs with attitude of mind will have intertered pitcity, Dotta as to style and to style and the plenty of quiet workers of honest endeavor, with high ideals and adequate relationship in this property of the property of t stronger character, will perceive the op- conductors of my acquaintance have tor such is among immittes.

Stonger character, will perceive the opTake heart, young musician—you who
are too conscious of your limitations. leave you and your duller companions
Beethoven himself hath said: "The barwondering discontentedly why some of rest, and rarely remember when to "come in" without a sign from the con ductor. This weakness shows a lack of concentration. It suggests, too, a lack of mathematical precision in the feminine mentality, and hints at a dislike of discipline and routine. Let us ponder this well, and train ourselves accordingly.

TEN PRACTICE RULES.

I. Concentrate. Concentrate your thoughts on your work, completely and absolutely. One hour of absorbed practice is worth forty of the casual sort. II. Play in tune. The worst of all

violinistic crimes is to be untrue to

III. Practice scales religiously. Play them slowly and with perfect evenness, both as to fingering and bowing IV. Practice slowly all difficult or

intricate passages; also, jumps, trills, spiccato, staccato, arpeggios. etc. V. Practice long bows slowly, slowly.

slowly. Draw out the tone, Pull it out. spin it, weave it, but never press it out or squeeze the string. By pressing the string with the bow you can check the natural vibration, and without changing the position of the left hand the smallest fraction, you can actually lower the pitch of the note you are producing.

VI. Memorize everything, including scales, etudes, pieces and difficult pas-sages in chamber music.

VII. Keep in mind the structure of the composition while practicing separate phrases, difficult passages, etc. Do not let your playing or your memory be-come "patchy"—keep each measure mentally in its place; that is, in its correct relation, structurally, to the

VIII. "Vorspielen." This German word means "to play before." your studies or pieces over in their enwho will listen. You will be amazed at the sore spots that will reveal themselves, and will make it your business

to heal them as quickly as possible. IX. Hear other violinists. You will listen in spite of yourself. Then apply that kind of listening to your own work. There will be more surprises in store

X. Love your instrument as yourself, But love your art more than either. Keep the fires of enthusiasm burning. Nothing was ever accomplished without faith and enthusiasm

health and plenty of stick-to-litiveness will, after a thorough course did be voice and with upper lip training, find an interesting as a subject. The field of orrchestral playing is thought course field for her laboration, and the properties of the plant stage career, not is it possible for you along. There are plenty of hard antided numbers to achieve an interplace to be conquered, but enthusiasm to go the plant stage career, not is it possible for you along. There are plenty of hard antided numbers to achieve an interplace to be conquered, but enthusiasm.

Every violinist should play the piano who when, see no reason why you cannot study your repertoire from women should not be regularly emplained. The plant is the grant of the plant of the plant

If you play the piano, the complete time. Some day when the composition dry cloth.

Score is yours. The piano is a useful is conquered and is yours, the warm

Keep the violin box in a place of

mony, counterpoint, form and composition. Without these, you play without comprehension, memorizing by rote, phrasing parrot-like. You trust a little to taste, but more to luck. anything of the composer's meaning to others if you know nothing of it yourself? You will be at a loss in chamber music. Indeed, you will get small chance to join others in that delightful work when they discover your super-

HINTS ON MEMORIZING.

If you have no gift of musical memory and cannot leave the task to your subconscious self, then you will have to train, train, train, until your mind will commit objectively. No two people memorize in the same way. Some artists have told me that they see the while playing from memory. This I until differences of key, of position, of personally cannot understand. Notes contour, become familiar. You will and rests, with expression marks, are usually find, when the composer mere symbols by means of which the writes spontaneously and understandcomposer trys to express an abstract ingly, or really has something to say musical idea in black and white. These that his music is easily memorized, but symbols are wholly inadequate to ex-press the real essence of music. The veritable bugbear. In the latter case, student should, after studying the you can only beat him at his own game, notes and signs thoroughly, and reading the composer's printed intentions of morize Bach—and more Bach. If ing the composer's printed intentions Memorize Bach—and more Bach. If with perfect accuracy, try to make of you play the piano, memorize Bach on the music an abstract essence, as the the piano. He is complex, intellectual, composer first conceived it—a disemfull of musical fibre, and should be bodied, impalpable sequence of musical daily food. He is more than food; ne bodied, impañable sequence or musical sound. The simote that foot, free is more that free is more that foot, free is more that foot, free is more that pression. After all, they are right, wrist in the right hand and against stiff The symbols are only little black notes wrist and fingers in the left. He de--not abstract music at all. We un- mands strength in the right arm, which consciously admit the inapplicability of stiffens your bowing if you are not our English word, for we speak of careful. And he keeps your left hand sheet-music, a modification which is so much in one position that you will rather sensible. However, if it helps lose elasticity in both wrist and fingers you to remember exactly how that dif- if you do not conscientiously guard ficult bar in the second staff on page against the tendency to tighten muscles, nine looks in print, then by all means You must constantly think of flexible use that method. But before learning firmness when you play Bach. any new composition, get its structure well in mind. Analyze its different parts, and knit them together, bearing in mind their relative bearing to each when not in use. Keep it free from siasm in his fellow-beings. If he can other. Play the piece over in its en- dust and rosin. A soft piece of cheesetirety, either from the piano score or cloth that has been washed or an old tirety, either from the piano score or cloth that has been wasned or an old the masters have revealed to him with an accompaniment. Get an im-silk handkerrchief may be used to repression of the whole and its commove the rosin. Always clean the live in vain. Oh, the misery of having timity. Let the spirit of the work sink finger board and strings after playing. deep into your consciousness. Re- You will be amazed at the black that member the impression of that first will come off on a cloth slightly moist- not understand! And then to hear the bloom of enthusiasm, that first warm ened. Use alcohol if you prefer. If uncultured listener affirm somewhat appeal. You will lose it all presently, your hands are not excessively moist, when your soul flounders in a cloud of thereby keeping the strings too wet, it technical drudgery. The fresh en-thusiasm will be deadened during the you have doubtless seen a mother

servant. True, it is a poor mechanical glow of enthusiasm will return. Even even temperature—not too near a heater contrivance of wires and ivories, but it after a day or two you will take it up or a window. The floor is cold or is a library. The whole literature of with renewed interest and a more re- draughty, a high shelf too hot and dry, music is yours, symphonies, operas, ceptive mind. Often what seems im- especially in winter. Keep water on music is yours, sympnomies, operats, cepture fillid. Order what seems fill the specially in writer. The evaporation quartets, songs, et al., if you play the quite easy at 10 A. M. On the other will be good for yourself as well as ticed yourself into a state of mental piano, especially in a steam-heated or excitement, and make the unpleasant furnace-heated apartment. Many a discovery the next morning, that your time, when traveling at night, in zero impression. Undoubtedly, the sane under the blankets in my berth, as caremorning hours are the best for work, fully as though it were a live thing. When reading a new composition, you for memorizing as well as for technical On one occasion my train was delayed do not know where the second theme practice. When fishermanlike you nine hours by a blizzard. The steam begins, you are in a wilderness when catch a snag—that is, get entangled pipes froze—so, very nearly, did the you reach the "development," and fail and have to waste time and energy in passengers—and all that day I kept the to anticipate in time that you are con- freeing yourself, it may help you to violin wrapped in blankets, much more ing to the "recapitulation." The thing use very simple means, such as not-is a muddle to you, structurally and ing the direction of the melody, was to give a recital that night, and harmonically. How can you convey whether it moves up or down, only arrived in town at eight o'clock, and the conveyer was a stage at ten whole tone, a fourth or a fifth, as the minutes of nine. I found the violin in case may be. Invent little ways of a splendid condition, thanks to my care, your own of memorizing. What mat- I know a lad who always kept his violin long as you gain your object? Always in winter, with his window wide open. use the same fingering, if your mind is not musically quick. A very good rule, that; for in an emergency, the chilled. Then the lad wondered why fingers will carry you through an un- the instrument was so unmanageable Read Rule VII and take well to heart, certain passage from sheer force of when he took it down stairs to the habit. Your mind may be a momentary blank, or a temporary mental dizziness attack you when you are play-ing in public, but thoroughly trained sodden humidity, is unfavorable to both fingers will help you along. In works artist and instrument. Both live in a written in the sonata form, practice state of too constant tension and realternately the original presentation of the theme and passage work, and their

CARE OF THE VIOLIN.

Put your instrument away, always, tience to its limit. When the case seems less to say, the rosined part of the Powell,

you can look over only the violin part? hopeless leave the piece alone for a string should be touched only with a

A student must also study the theo-retical, structural part of music—har-terical, structural part of music—harover-heated brain did not hold a single weather, I have put the violin case ter if they may seem silly to others, so under his bed at night. He slept, even over-heated drawing room.

Our climate, with its sudden changes sodden humidity, is unfavorable to both sistance. Take care of yourself-health is valuable above all else-but don't forget to take care of your instrument. will reward you for your pains. Treat it like a tender human being, and invite its soul-and your own.

A WORD TO TEACHERS.

One phase of art-study is often lost sight of, namely: the making of ama-teurs. Why is it that so many who spend money and time on musical culture think they must necessarily pursue music as a profession? Many who love music have little talent for it, or may not be qualified by temperament or gifts to become either a teacher or public performer. Teachers should make the less-gifted pupils feel that they have a very lovely mission as amateurs-to foster art at home-and by this enthusiasm enlarge the circle of good listen-On the other hand, many an elderly, unaccomplished man or woman would be eager to study, if given a grain of encouragement on these lines. Music can hardly be said to exist if it lies dormant in the printed page. To become a living, vital thing with influence, it must be heard. There must be listeners. The artist, by his very nature, sensitive, emotional, longing to make propaganda for the true and beautiful, should find sympathy, encouragement and an answering enthuconvey but a hint of the secret that esoteric, beauty fall on ears that do proudly and defiantly that he knows nothing whatever about music-but he technical drudgery. The fresh can be julia as well of rainer occur to—wen, knows what he likes: Out in a sour is thusiasm will be deadened during the you have doubtless seen a mother a sealed book. Little do people real process of memorizing, while difficult moisten a handkerchief at her lips and ize what joys lie in store for them if passage work is practiced in sections, vigorously rub the dirty face of her they would seek and humbly prepare knows what he likes! Such a soul is and countless repetition stretches pa- violently resisting young hopeful! Need- their minds with a little study-Maud

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Please mention THE ETUDE when addressing

She studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with when she made her first appearance if the studied pianoforte, playing with the she made her first appearance if the studied pianoforte, playing with the she made her first appearance if the studied pianoforte, playing with the she made her first appearance if the studied pianoforte, playing with t Department for Children's Work still Andream Chaminade's words, visit in that city a reception was given still Andream girls not to go abroad at the Music Hall for about three to study. They have good teachers at thousand other school children to

Edited by

C. A. BROWNE

GIRLHOOD OF FAMOUS WOMEN of her day is accorded to Madame IN MIISIC

Wines Rubinstein declared so flatly of that wonderful city. Her father was a discovered the works of Berdin and contact that wonder a sallor, and her grandfather had been could, write good music, he made a wounded at the bartle of Trafagar, a state work of the three countries as the work of the three work of the three countries as the translated the works of the three was the translated the works of the translation.

**But Tanslated the works of the translation to the translation to the translation.

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**Warmhearted to the Warmhearted to the work of the three was all to the translation.

**But Tanslated the works of the translation.

**But Tanslated the works of the warmhearted to the works of the inger of modern music—in Germany, the showed it was a final from a Mozart Sonata. From actiest childhood she showed that is worthy of consideration; in transec, whose "C. Chaminade" has surprised many persons to learn that onsic of such ability might belong to the sweet given to her as soon as she was a woman; and batty—in America.

She was only such as the state of the state of

that he gave almost his entire atten-tion to their musical education. The

as to avoid wearying the little minds

age of nine this "wonder-

A year later she began to compose. A year later she began to compose, and years and a pretty "tune" and gave sounds, and being a fine player himself, were the most famous of the older than the properties of the had studied counterpoint and harmony along with pianoforte tech.

Amy Marcy Cheney, as her name sister, as he supposed, that a certain himself of the properties of the properties

Concerto in D minor with Mendels-sohn and Rakemann. And she ap-peared twice with Liszt, in a duo of than "The Festival Jubilate," written made a concert tour. peared twice with List, in a due of una line results jumate, written make a source of the list, in a due of una line results jumate, written make a source of the list, in a due of una line results jumate, written make a source of una list, in the list, in a due of una list, in the list, in a due of una list, in the list, in the

ceived serious recognition.

CLARA SCHUMANN.

Friedrich Wiede, who was one of the greatest plann teachers of his time, had two little daughters with such lalent with the faller.

The property of the plann and promise the

tion to their musical adocation. The come an artist. However, the parents to send her to Leschecompact one, Marie, was still living in
Dresdica a few years ago and you may
read of her in Amp Fay's lively
"Music Study in Germany," as also of
the more celebrated sister, Clara
Josephine, who had become the wife of
Robert Schurmann. Clara was born at Leipsic, Germany,
Clara was to make it a hundred years ago. And
middle with thinking in published works and
moposition has remained her
clare. He was a very stern and exactfather. He was a very stern and exactfather. He was a very stern and exactfather, the was a very stern and exactfather was a very stern and exactfather, the was a very stern and exactfather. He was a very stern and exactfather, the was a very stern and exactfather wa poser who happens to be a woman."

MRS. H H A REACH

Death wrote net offus 1 at that age, someone necket the plant, organ to pirtunary on the 17th of March, 1906, at At that time her little musical compositions, while not of a serious nature, memory. Her father, hearing the Jenny Lind and Madame Marches. always had a pretty "tune" and gave sounds, and being a fine player himself.

harmony along with pianoforte technique.

was then, gitted as she was by nature, exerd was incorrect. When he saw
there are variety exercised the necessity for it was the little Teresa has so afthorough study and practice, and has
gave her first concert at the Gewandhaus, and her solo pieces were Rondo
haus, and her solo pieces were Rondo
haus and her solo pieces were Rond

CECILE CHAMINADE. "faculty" from a long line of capable appreciation of classical music, as well

The honor of being, perhaps, the ancestors, For her descent is Amerias her early success. most widely known woman composer can, far back into Colonial times.

home,"

But, with the exception of a preliminary course in harmony, Mrs. Beach study with Georges Mathias, who had Cécile Louise Stephanie Chaminade, ful study of counterpoint, fugue and such astonishing progress that she was who was born in Paris, August 8th, musical form. Not contented with received by the 1861, and still lives within easy reach that, she translated the works of Ber- a fellow-artist.

one night, friends who played some new Polish dances. Teresa, snugly tucked in bed, listened delightedly, and At the age of nine this "wonderhid" could play Mozarfs concertos,
had those of Hammel, with the orbeat composer at four. Yet the little she thought the music room was
hestar, by heart. She made her first
superarance in public the same year,
had those of Hammel, with the orbeat composer at four. Yet the little she thought the music room was
heart beat made her first
superarance in public the same year,
had the age of nine this "wonder, and the property and

Perhaps she derives her grit and years. To him she attributes her first

justify Madame Chaminade's words, visit in that city a reception was given "Tell American girls not to go abroad at the Music Hall for about three whom the young girl wished to play.

Soon after this she went to Paris to has her own unflagging industry to thank for her thorough knowledge of smusical theory. She has made a caremost pupils under whom she made received by the greatest musicians as

thought old enough.

The way of the control of the

greatest plano teachers of his time, had jamin Godard taught her composition; chantress of the Plano," and as a wom- in 1877 she heard the little Fannie two little daughters with such talent for it takes much hard labor to be- an Teresa Carreño's beauty is of the Bloomield play, and strongly advised come an artist.

Junoesque type. Even as a young girl the parents to send her to LescheBut she made such headway that she she was exceedingly pretty, in a delitizky, with whom Madame Essipoff

This beautiful woman and wonderful singer, who only lived to be twenty-

birthday on the 17th of March, 1906, at Jenny Lind and Madame Marchesi were the most famous of his pupils, looked into the room to tell the elder and he is to be remembered also as the

His gifted sister, Maria Felicita, was beau an earnest and ince-sant worker than any anomals is, for both the region of the substance of the control of the composer but a conservation of the control of the composer but as he was taken to Italy. The control of the contro

Thomas, at the dedication of the Womany young planist; for he was
an's Building at the Chicago Exposipopularity. He heard the talented and spoke fluently Spanish, Italian and
building at the Chicago Exposipopularity. He heard the talented and spoke fluently Spanish, Italian and
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building at the Chicago Exposipopularity. He heard the talented and spoke fluently Spanish, Italian and
building at the Chicago Exposipopularity at the Chica child and taught her for the next three French. In the next two and a half years she picked up a knowledge of English. Not long after, when they went to Germany, she learned that She created a sensation in Boston, language with the same facility.

Maria was a delicate, sensitive and cia received her kindly; though he Carlotta, her sister, was studying at of the stars represent the first and last wilful child, and the fact that she had said, "My good girl, your voice is the same time as Adelina, and when letters of the name, while the letter in of Hammersnith, where she was first three months." It was heart-breaking the trill exercises she asked, "Why letter common to both names placed, made it doubly hard for her to to with, but in about six weeks she went does not Carlotta do it like his?" and return to the house of her stern father; back and studied with him for nearly she herself sang a perfect shake, for at the early age of fifteen she was a year, when she was again requested At seven years of age she sang August ETURK. In order to have rec-made to learn singing under his own to sing at the Stockholm Court "Casta Diva," from Norma, in Tripler ognition of this kind the answer direction, and he was more pitiless to Theatre.

once said to a friend, "Papa's glance

has such an influence upon me that I

am sure it would make me fling my-

JENNY LIND.

living by school-teaching. Jenny was

lonely hours by singing. At three she

daughter says that Jenny could not

have been much more than four years

fingers. At nine years old the director

can't take such a scarecrow."

Jenny had a good friend who insisted,

and when the director heard her sing

per that it frequently vented itself in was given in Castle Garden, which was blows and brutality; and for all the then a favorite place of amusement. young girl had unusual talent, her Seats were sold at prices ranging from voice at that time had many defects to fifteen to fifty dollars each, and New be overcome. But Garcia was deter- York went music-mad over the Swedmined she should be a great singer, ish Nightingale. One seat, in fact, only sixteen when she made her and she was so afraid of him that she sold for over six hundred dollars.

CHRISTINE NILSSON

Once upon a time there was a little am sure it would make the office and office upon a fine self from the roof into the street without doing myself any harm." He, realise a titled, wealthy woman, established to be a titled, wealthy woman and the state of the sta izing her stubbornness was inherited in one of the most beautiful of the from his own, declared, "Maria can luxurious homes of the most magnifinever become great except at the cent city of the world. It sounds like price of much suffering."

a fairy tale, but this is exactly what price of much surering.

No doubt fear of his wrath drove her to her best efforts, for when they came to this country, in 1825, New Sweden. As a child she used to sing came to this country, in lozs, New York went into an ecstacy of admira-tion over the young singer. But here she met Monsieur Malibran, an elderly ket places. It was while singing at a French merchant, supposedly rich; and fair, in 1857, that the beauty of her Prenen merchant, supposed in this at seventeen she contracted with this voice so impressed a wealthy magisman the unhappy marriage which was trate of Ljungby, F. G. Tornerhjelm, to embitter the rest of her short life. that he is said to have provided the means for giving her a proper musical education, first at Stockholm and later It was in the city of Stockholm, at Paris, where she completed her

Sweden, that the parents of Jenny
Lind lived. They were poor, struggling folks, who earned a precarious

studies under Wartel,
A lady who had the pleasure of hearing her take a singing lesson at that
ing her take a singing lesson at that
ing save that with her wealth of time says that with her wealth of born on October 6, 1821; she was a golden hair, and delicate rose-leaf comsickly child who whiled away the long, plexion, she appeared more like a fragile snow-maiden than one of flesh

could repeat any song she heard. A and blood. In 1864 she made her first appearof her earliest remembrances. Her cess. With her first professional earnings it is related that she bought the little home-farm in Sweden; and, as have been much more than roun years of age when she woke up the old her parents had dieu, sne gave not of age when she woke up the old her brother. An interesting incident spinet in the attic to repeat this band her brother. An interesting incident spinet in the attic to repeat this band her brother. An interesting incident spinet in the spinet in th her parents had died, she gave it to nunciation. The letters on the points crushing reply. this. On her first visit to Boston, of the theatre and opera school at when she went to the Revere House, Stockholm was induced to accept her the proprietor himself showed her to as a pupil, although at first he looked her room and pointed out to her an coldly upon the rather insignificant, inscription set in front of the chimney plain-featured little girl, and said piece, which set forth the fact that just rudely, "What shall we do with such twenty years before, to the very day, an ugly creature? See what feet she her compatriot, Jenny Lind, had occuhas! and then her face! Certainly we pied that very room.

ADELINA PATTI.

The year 1843 gave two wonderful he changed his mind and admitted her singers to the world, the marvelous to the school where in two years' Swede, Christine Nilsson, and this time she became a prodigy. But at other one, whose nationality has twelve years of age the poor child always been a matter of debate—for lost her voice, which was a crushing she was born in Spain, of Italian pa-However, she was so -plucky rents, and brought to America when that she continued her instrumental little more than a babe.

and theoretical studies for nearly four Although in the Book of Baptisms years, when her voice came back to her of the city of Madrid the child was years, when her voice came back to her of the city of anatris the cinit was as suddenly as it had left. Meanwhile given the name of Adela Juana Maria, she had grown more attractive in apshe has always born the diminutive pearance and seemed as fresh, bright form of her first name—Adelina. Her and serene as a May morning. But parents being opera singers, it was between singing in opera and trying to natural that she should show early improve her voice she overstrained it. talent, and many are the tales of her The younger Garcia was the most re-childish pranks. From the first she The younger oareta was the most receitians prants. From the first sne nowned singer teacher at that time, had planned to become a great prima and it was her dream to go to him at donna, and she would gather her little Paris for instruction. She had no playmates around her and give back-Fails for instruction. She had no playmates around her and give back-money, and would have to earn the yard play concerts, during which she wherewithal. So the brave girl started would carefully instruct the other out, under the guardianship of her children just when they were to throw out, under the guardiansinp of her chautren just when they were to throw father, and gave concerts throughout their paper bouquets to her. Singing came so easily that practically all the instruction she ever received was from sum she started for Paris, where Gar- her brother-in-law, Maurice Strakosch,

direction, and he was more pitiless to Theatre, his own daughters than to other pupils. In September, 1850, she came to sidered a juvenile prodigy; and at ten correct answers with the series of concerts the August issue. Manuel Garcia was a tyratin in his America under the management of she appeared in a series of concerts the August issue. This puzzle was the series of the ser ordinary, so she was wisely withdrawn but those of virtuosos as well. from public performances in order to devote herself to study. Yet she was operatic début in New York as Lucia.

And for forty long years after she reigned-the acknowledged queen of reigned—the acknowledged queen of all singers, in beauty, voice and technique.

MUSICAL STAR PUZZLE. This interesting puzzle will provide much amusement in young people's musical clubs. The idea is somewhat simple, but it makes a good test, not only of one's knowledge of famous musicians of the past and present, but likewise is an excellent test of the pe- his father's garret? culiar spelling of these names. In culiar spelling of these names. In order to employ it in club work each when a child, to play before princes? member should have a copy of THE ETUDE or else the design should be drawn upon a large sheet or upon a blackboard. Then each member will appear next month. the Roman numerals written down the margin.

The puzzle is to be solved in this manner. Reading diagonally across Bits. However, he startled people ocstar number I, you see the letters casionally with his repartee. Once an B----v-n. Reading diagonally in amateur musician named Spark played the other direction you see the letters an anthem of his own composition at T----v-y. You will note that Elgar's father's house, and everybody the common letter in the middle is v. complimented him on it warmly except Thus the first name is Beethoven and Edward. untar passar in an interpretation of the state of the sta sky's name is sometimes spelled with think of it?" asked Mr. Spark. a "w," but more frequently with a "v," "If you puff a spark too m sky's name is sometimes spelled with think of it? asked Mr. Spark.

a "w," but more frequently with a "y."

as this leads to the more correct prowill blow it out," was the prompt and

ten who send in correct answers, in the Hall, New York. At nine she was con- should reach us before July 5th. The correct answers will also be printed in

This puzzle was devised by two of thirteen her relatives began to foresee our lady contributors. The names are that her talent was something extra- not only those of famous composers,

A MUSICAL ANAGRAM.

BY ELSIE LOCKE.

name of another well-known musician,

Which great composer was deaf? Which great composer founded a conservatory of music at St. Peters-

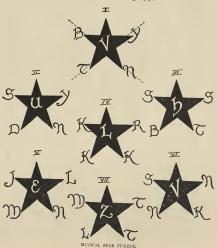
Which French composer, when a youth, supported his parents by teach-

Which great musician practiced at

Which great composer wrote over

500 songs? The correct answers to the above

THE famous composer, Sir Edward Elgar, was a very silent boy, rarely speaking unless spoken to, says Tit-



THE WORK OF OUR WOMEN'S MUSICAL CLUBS

By FANNY MORRIS SMITH

of these, its normal parents. the rhythm of song and hand-clapping, ican artists are cooperating. Any nor make song the vehicle of cere- American artist may be listed with the montai tengious, national and the observances. No music is created by a Federated Club and having her name the auditorium of which we the opportunity, and no popular in appear upon the list furnished by that terest waits on its appearance. Music, club to the Bureau, with the under-if it is to exist in America, must seek standing that her services are available its nurture in other ways.

Where is music to be found? Once her usual fee. teachers ready to instruct us in the themselves. art, for the language of music is now foreign tongue as necessary to acnire as French and German. Upon

tion and judicious criticism. uated to feel the need of support from fourteen in the two Federations, or clubs. olorado with nine or the State of

THE PURPOSE OF THE NATIONAL

against heavy odds in its task of per- every week and the entire course com- that "having no desire to compete with admit of it.

Never in the history of music has petuating a taste for music among us this most spontaneous of all arts had the National Federation comes as a so many devotees. I say spontaneous most valuable help. It offers a Bureau advisedly, because, while cradled in of Reciprocity, a Program of Exthe religion, traditions, occupations change, a Plan of Study, and at least and ceremonies of all other nations, the beginning of a circulating library. with us it draws no life from any one The Bureau of Reciprocity publishes We a list of members of all clubs in the neither worship God with a joyful Federation who are willing to give renoise nor propitiate the powers of citals for their expenses or for a small season with a concert, but this year we nature with appropriate song and remuneration. By a recent broadening gave instead a musical tea, the club dance, nor execute the day's work to of this movement several of our Amermonial religious, national and civic Bureau of Reciprocity by uniting with to federated clubs at a price lower than

day we have the hymn and tune book normal process of improvement, rises of the church, but congregational step by step from her little music music is almost a tradition; we have the concert hall recital and its phonographic reduplication in the city and on the farm; we have in many in-stances a very inadequate teaching of before stranger clubs, is well on the the art of singing in the schools; the road to virtuosity, while the exchange piano and organ in many homes. We of musicians among the clubs is in the also have a devoted band of music highest degree educational to the clubs

PROGRAM EXCHANGE.

whose shoulders rests the development Exchange, which brings its list of of the art among our seventy millions classics and novelties into the hands of people? We are obliged to turn to that need them most. The Plan of the music club as the one and only Study, covering a period of several force to which music may look for years, is also very helpful. Only the nurture and development, since it club that has nearly suffered dissoluoffers companionship, appreciation from a poorly contrived plan of work can appreciate what it means to At first sight the club register pre- have ready at hand a thoroughly sents a dishearteningly small list of scholarly scheme of programs, such as societies to which to entrust this all-that prepared by Mrs. Wardwell, important functions. The List of Fed- which included catechisms for topical erated Clubs for 1909 shows some work and companion keys to the ques-sixty-six societies affiliated to the State tions propounded. No better foundaand General Federations; and the Fed-eration of Woman's Musical Clubs, be devised, since the Federation Plans eration of woman's Musical Chois, be devised, since the Peteration Fains-one hundred and thirty-one. But are the quickest path to the magnifi-these figures are misleading. Take, for cent courses offered to members by instance, the Wa-Wan Society, which such clubs as the St. Cecilian, of Grand has eleven chapters scattered through Rapids, or the Tuesday Musical, of the country. But one of these, that of Pittsburg, or the Woman's Music the country. But one of these, that of Pittsburg, or the Woman's bulse and much interest is taken in music Detroit, appears in either Federation. Club, of Bordantown, W. Va. These Nor is it possible that Wisconsin possesses but one musical club, nor Alasma, Massachusetts, Rhode Island simplest to the finest ideals of music, neapolis Symphony Quarter, Soura's nor Maine, each of which has but one as they have progressed from the moderate of the control of the clumers of musical histograms, and the submers of the submers of musical histograms, and Valepresentative in the Federation study of the elements of musical his-

FEDERATION.

Ref. 183. The musical clus or Marin, naw brought before the pane of members are passed from one grade to Texas, has covered the greatest which any musical organization may a higher. This is the plan now pur-

The future of music lies altogether in the hands of women's musical clubs in the name West. "I cannot really say," writes Mrs. Y. K. Hart, President of the Saturday Musical Club of Cheyenne, "that this is the only club in the State of Wyoming devoted exclusively to music, but I am under the impression that it is. There is a club in Laramie, but it is comprised of mixed voices while ours is not. We have had a good year and have given programs selected from the works of Gounod, Rubinstein, Grieg, Chopin, Chaminade, and one program of mis-cellaneous works. Last year we studied Wagner. We usually close the carrying out the musical program. In the few years that we have been organized we have bought a piano and presented it to the Carnegie Library in the auditorium of which we hold all

THE INFLUENCE IN THE COUNTRY.

It is in the outlying districts that her usual fee.

Here we have the necessary public club means a great deal to the club members. "I have heard farmers' whether they studied music art or history. North Dakota is a club State," writes Mrs. Chase, President of the Jamestown Musical Club.

These newer States are necessarily in the earlier stages of club develop-ment. This also applies to the Gulf States, except in the largest cities. While instances occur similar to that

In looking over the programs before me, gathered from the four corners of United States, I am struck by the uniformity of the composers represented and, to a great extent, of the selections used. This is probably due to the uniformity of the teaching of the individual members. For instance, at Portland, Oregon, ten years ago, ten ladies, England Conservatory, Boston, organized a New England Conservatory Club. Its membership, limited to conservatory alumnæ, in ten years has in-creased to nineteen. It is plain that zations, if outside the club member-Portland will enjoy just what Boston planned conservatory under the charge strengthened. of Robert Boice Carson, from Chicago, Massachusetts was the mother of toy to the deepest questions that legity held this year a May Festival; clubs, and is full of them. In fact, they underlie the development of the art so also did Tallahassee, Florida, and are too easily established and perpetscores of other seats of club activity. There is even a well-tested constitu- Let but one well-organized club perwithout; but in Oklahoma, which has tion and by-laws prepared for new sist in its work for a few years and the concert artist and the orchestra will Mrs. Wardwell writes: "The Middle find ample patronage in its vicinity. Washington with eight, the case is dif-different. Here the clubs help one an-interest in this work; New York, Musical, of Rochester, N. Y., having ferent. Here the clubs help one an-interest in this work; New York, Musical, of Rochester, N. Y., having other, and are strengthened by their Pennsylvania, Illinois, Iowa, Michigan, passed through the phase of club edu-Ohio, Oklahoma, Tennessee and Texas cation step by step, will be able to Committee two students' recitals are having the largest number of clubs on publish a list of artists whom they held yearly, and upon examination her list. The musical club of Marlin, have brought before the public of members are passed from one grade to

pleted. The club at Warren, Pa., fur-nishes the handsomest program book, and has just finished its second year's the community the task of providing their own musicals produce novel and interesting works with the assistance of artists and orchestra. A late pro gram shows that one club gave Liza Lehmann's "Alice in Wonderland," and it has in view a series of equally choice and interesting compositions. In this case the club had at hand the Dossesbach Orchestra, which has grown up side by side with it under the intelligent patronage of its memhers

Other clubs in large cities like New York, Chicago and Pittsburg can call on the great orchestras maintained in their midst for great events, and on the subsidiary organizations for lesser needs. Thus the famous Rubinstein Club of ladies' voices, which has for many years given concerts in New York which, for perfect preparation, excellence of program and high-class been excelled, has at hand abundance of orchestras on which to call. But even in so large a city as New York it remained for the famous Seidl Society, of Brooklyn, to support the Seidl Orchestra and make it possible for New York to retain one of the Where is must to be found? Once the development of the growing club like means a great deal to the for New York to retain one of the lelb members. "I have heart aftermers' great was in thin and present in every season of life. To other way. The amateur who, by a much the meeting, meant to them, to Mr. Seidl in spite of his connection where the meeting meant to them, to Mr. Seidl in spite of his connection. I may add that New York City with the Philharmonic Orchestra, As years went on a similar discouragement to that which banished Mr. Theodore Thomas to Chicago to the lasting good of Illinois, overtook the younger genius who had supplanted him and without the orchestra in

Brooklyn he would have fared ill. It was through the exertions of a of Mrs. L. C. Allen, of Shreveport, Lat., who, after acting as President of the the Chicago Thomas Orenestra who, after acting as President of the her Chicago Thomas Orenestra who, and the Philharmonics, has now founded a finally established securely, and the Philharmonics, has now founded as breaking up of this lady's work was breaking up of this lady's work was breaking to mechanisms of inimi-Only less helpful is the Program been able to learn little altruistic work effected by the machinations of inimi cal parties far from the scene of her

Normally, the artistic needs of the growing musical club bring of themselves an orchestra into existence The Beethoven Club of Memphis Tenn., and the Musical Club of Halifax, Canada, occur to me as being among those that possess their own orchestras. For its own advancement all of them former pupils of the New it should be one of the first cares of every club strong enough to pay the tuition fees to form a string quartette, with wood wind instruments in reship, are glad to obtain private enenjoys. North Dakota has a well- gagements and the club is enormously

seems to be a normal development of the strong long-lived club to foster, and finally establish, a choral division. In the Tuesday Club at Rochester the chorus ultimately grew to the dimensions of the independent Festival Chorus, which is firmly established on its own foundation. In the Pittsburg Society there is a club choral of forty-five members, and nearly all clubs of equal age and strength are similarly developed. The Pittsburg is practically a conservatory for amateurs without a professional teacher, since its members are classified as "student, special active, active solo and associate." Under the direction of the chairman of the Students' mented this by individual work in the a credit system, factories under the direction of the This work among children is widecitals constantly increase.

line of work. The St. Cecilian Club, way. Grand Rapids, Mich., in one year gave public schools and county houses, be- on the same topic: sides going into a number of houses where illness or old age made a few line V. Smith, chairman of the music

ticular association, with its club house, instruments in order to carry on her student division, chorus, philanthropic work successfully." with special interest, because I hapa history class presided over by Mrs. The city was then on the America, actual frontier; everyone was living in a cabin or half of his future house, the Mrs. H. H. A. Beach. remainder to be built as fortune farored; and I played on a Knabe t piano which had been accepted in payment for the lumber cut in the Grand Rapids district in lieu of cash, and was sical Literature. housed in the parlor of the new First years, where another race would have taken four centuries. In this connec- writer in the year book of the Pittstion, I may add, the music club of burg Tuesday Musical, "that we, as a similar plan for future activity.

committee on music, shows another Lean's report:

genuineness of the Illinois club work. Rapids, Mich,

as Altruistic Work is now a feature of exact reason why music in the public the best woman's musical clubs. The school is usually a failure. Public duties are both philanthropic and edu- school pupils are too often forced to cational. For example, the Pittsburg study for marks to the exclusion of club gave eleven recitals during one either culture or intelligent interest in season at various charitable institu- their pursuits. No topic which retions of its city and further supple- ceives no credit can possibly thrive in

Y. W. C. A. Requests for such re- spread. The Virginia Federation is reported as doing much in the public The club at Pueblo, Colo., last year schools, and so are the associations of gave concerts to crowded houses in those Western States to which the the poorer sections of the city in this trained club woman naturally finds her

The Minnesota Federation of Womfifty musical programs at hospitals, an's Clubs has issued a special leaflet "Public opinion," writes Mrs. Caro-

house and it also possesses a number "The music club can encourage the of endowed memberhips limited to one introduction of music into the schools year each, to be obtained by competi- of a community. The music club can tive examinations in singing, violin and urge the appointment of a supervisor in music. The music club surely can iano playing.

The numbers fiered for the 1908 exprovide illustrative programs given
provide illustrative programs given
especially for the children of a town. aminations were "Widmung," "Air especially for the children of a town. Bach-Wilhelmi," and three classic The music club can do much to assist arias, such as Mendelssohn's "But the the supervisor in music in carrying out Lord is Mindful of His Own"-no her work on broad lines-she needs mean test of ability by any standard.

I dwell upon the work of this parmusic library; she needs good musical

work, classes for study, and library, I am indebted to Miss Mary E. Dickenson, chairman of the Indiana State pened to spend a winter in Grand Federation of Clubs, for the following Rapids in 1869-70, and was that year list of subjects studied by the Indiana a member of the only club it boasted, Musical Clubs in the State Federation; Orchestra and Chorus Directors of

> American Composers, John Beach, Relation of Music to General Educa-

> Music Critics of America. Recent Additions to American Mu-

Illinois publishes a list of Illinois Congregational Church for safe keep- composers of music and representative ing, pending a buyer. From the social works. There are twenty-four of them, evenings in this very parlor must have and some of their works are of conevenings in this very parior must have an some or their works are of con-sprung the club spirit that has since molded the growing city to its present standards of culture in just forty G. Cole, for solo, chorus and orchestra. "It is with a spirit of pride," says a

Portland, Ore, is working towards a club, recognize the talented comits club home to be erected in the near posers who dwell in our midst and infuture, and other clubs are considering troduce them and their works to our members. Accordingly, we find com-The report of the music committee positions by Pittsburg musicians of frequent occurrence in its admirable positions by Pittsburg musicians of Clubs, and a letter from Miss Mary entertainments. This movement is of McLean, chairman of the standing the greatest moment to the future of American music. There has always most desirable sphere of activity-the been music written in America by reformation of the teaching of music Americans, but it has been swept to in the public schools, and its direct one side by the student spirit that has application to Church and Sunday- been for years uplifting our amateurs. chool music. Quoting from Miss Mc- Now, having passed the student experience, our older associations are "The committee believes that each ripe for an expression of our own year develops an increased interest in genius, which has waited its time. The the improvement of church music in Federation of Musical Clubs recognizes the smaller towns where artists can- this by offering a prize competition of not be obtained. Let us see that our American composers, with three prizes: influence is felt in this direction, and \$1,000 for the best orchestral composithat only the best musical composition, and \$500 each for a vocal and a tions used in the services of church piano solo. Mr. C. M. Loeffler, Mr. tions used in the services of church piano solo. Mr. C. M. Loeffler, Mr. and Sunday-school. The committee H. E. Krehbiel and Mr. David Bispham recommends that the clubs renew their are among the judges. This competiinterest in the formation of choruses tion was inaugurated at the Fifth Biamong their members, and in the or- ennial of the National Federation of ganization of choral societies in the various towns"

Musical Clubs, held at Memphis, Tenn...
May 8-11, 1907. The successful com-The extremely practical value of this positions will be performed at the Sixth last suggestion is of itself a test of the Biennial, held in May, 1909, at Grand

A department of club activity known Miss McLean has put her finger on the HOW THEORY AND HARMONY memorizing will prove an easy task. It AID MEMORIZING.

BY FRANK R. AUSTIN

is of utmost importance to all students of piano if it serves no other purpose than that of making memorizing a much simpler task. Many piano students do not know even what key they are playing in, and, other than a sense of something having happened, do not know when a modulation occurs, and readily and without much effort it is studying harmony in another article.

phone number in the other.

being able to find nothing to assist the memory in associating it with some- analyzing too minutely, thing else. Then we often resort to writing it down so as to get a mental picture in our mind that will not fade out before required. Most people, for instance, spell the more correctly if they imagine what it looks like when written or printed. Also we remember faces by the impression they make at first meeting. It is very evident then that all kinds of memorizing, whether of events, of poetry, or of music, must be done according to natural laws common to all.

To those who are ignorant of any theoretical knowledge of music whatsoever it must be explained that all music is composed according to consistent laws of harmonic progressions and key relationships. The harmonies of music must blend, else the result discord, and not music. Also the key in which a composition is written must be maintained, and if modulations occur (which in all compositions of any length always happens) these must be in accordance with the laws of correct key relationship and judiof correct key relationship and pauricious procedure from one to the other.

An indiscriminate use of many different some idea of where one theme closes some idea of where one theme closes tions without the slightest preparation, idea of the form of a composition, it would result in disconnected and unin- will assist materially in committing it

It would be seen then that a knowledge of those laws which guide composers in the composing of music memorizing. Rest assured that the would materially assist the student in more thoroughly equipped you are, the the study of the same. Further, if the student thoroughly understands the destudent thoroughly understands the dewhat you study. Devise little modes tails of a composition theoretically, of retaining more difficult passages, viz., the different keys employed, the Memorize by harmonies, by associatmodulations and where they occur, the ing one passage with another, by chords in their relation to other chords, mentally seeing it as it is printed, by phrasing, time, accentuation, pedaling, any or all means that will assist the fingering, etc., it is not hard to under- brain to grasp and retain what you destand how easy, with such a thorough sire so much to acquire as your own

has all the requisites necessary and branch of attainment.

one means of retaining a certain passage in his mind fails, he can have recourse to another. If questioned very closely as to how he memorized so A KNOWLEDGE of harmony and theory easily, such a student would make reply that in some places he had a menta picture of his music, while in others he knew what to play by his knowledge of harmonic progressions. The former system is memorizing by means of mental photography, the latter by the laws of association.

In order to be able to memorize if it does occur into which key or keys necessary for a student of piano music the composer is leading you. But more to understand the laws of harmony, the necessity of piano student form, and counterpoint. That is to say, a thorough knowledge of those Music, like anything else we wish to laws which guide composers in their retain in our mind, can be often easiest musical compositions is a great reqcommitted to memory by the common usite and of invaluable assistance in laws of association. We remember an committing to memory. The student songs acceptable. This club is the committee, "is still opposed to music historical season aphone number who lacks theoretical knowledge is only one which possesses its own club for the children in the smaller towns. often the easier if we associate it with handicapped in both the enjoyment and something else. For instance, we asso- attainment of his music. Time ought ciate the supremacy of the great Roman to be taken in the lessons to acquaint empire over all other nations with the pupil with the fundamental laws birth of Christ, thus retaining both of harmony, the object being to enable great events in the mind at once; also, first, then more complicated combinawho would forget readily a phone number which read 1234, or, shall we say, not necessary to be able to name each A22? The natural arrangement of the and every chord of a piece. It will figures would be the association in one suffice to be able to associate it with case, and the baby's manner of calling what has preceded and what will fola train "a Tooto" would suggest the low it. There are, indeed, some chords in Grieg's music which might defy Sometimes we are at a loss to know naming, and so long as the harmonic low to remember an important item, progression is understood it is not essential that one should spend time in

IMPORTANT SUGGESTIONS

To students of harmony the following suggestions will be of valuable assistance in committing their music to memory

1. Bear in mind always in what key you are playing. If a modulation occurs, determine the new key and take note as to when a return to the original inal or a change to some other key takes place.

2. Without actually naming every chord while playing, take notice of those most familiar and mark their relation to chords preceding and following. At times a whole sentence will be made up of two or three simple harmonies in many different positions, in such cases, a discovery of it will prove most interesting and helpful in

memorizing. 3. All compositions of the older masters of the classic school of composition are written according to specified forms. If you have studied form keys, and a series of abrupt modula- and another begins. If you get some

knowledge of a piece, it would be to possession. The student whose attainments are few will find it hard to The student who is able to harmoni- memorize owing to a lack of knowlcally analyze a composition, then, has edge of what they are doing. It is the a decided advantage over other stu- old philosophy that knowledge is dents in the matter of memorizing. He power in this as well as in every

THE TEACHERS' ROUND TABLE



Conducted by N. J. COREY

OBSERVING DETAILS.

"I have a pull about 10 finish Mathews' seventh grade. She has been with new however, only three things have been than the however, only three things have be studentd (randed Comes and the country of t

This is simply another case of a badly taught pupil who is suddenly confronted with that fact. Thousands of talented people abandon their music and never play, simply because they find themselves in the condition you describe. After spending years in study and practice, they find they can play nothing with ease and surety, can learn nothing correctly without a teacher, and finally give up discouraged. Oftentimes the fault is largely their own, for they have never used their intelligence or reason while practicing. Instead of carefully thinking out their music, they simply go at it, as you say, in a haphazard way. They are like a person who starts to walk through a field filled with gnarled roots projecting from the ground without looking to see nearly every step, and is ridiculed for his lack of intelligence. But he is no more deserving of ridicule than the student who practices without learning to observe the little roots, in the way of marks of expression, etc., that cover the field of his music page. t is, indeed, often a difficult matter to teach pupils that these are simply the directions telling how the music should be played. They are as plain as type and ink can possibly make them on the page, and yet multitudes of pupils come month after month, even year after year, and pay their money to the teacher to tell them that E means to play loudly here, and P softly there, and cres, to grow louder gradually, etc., etc. These same marks have to be shown them in every piece they take up; and meanwhile the teacher is constantly yearning to tell them the more advanced things they ought to be ready

Such things are a common experience with every Nothing can be done with the pupils, however until they themselves awaken and realize their own responsibility. Make a point of asking your students at every lesson if they have observed the expression marks. You will find that many of them did not notice that there were marks, and that to others it had not occurred that the marks were placed in the music for any particular purpose. constantly hammering at them you may gradually bring them to the point where they will of themclves notice the various little details. They are not little, however, to young pupils.

keyboard, of the notes, is to a young player. The attention is so absorbed in this that it can take note of nothing else. Indeed it is impossible for young students to play with expression until a piece is so thoroughly learned that the hands and fingers can he used with freedom. Then the student is ready to take up the expression marks. But at this point he thinks that he has learned the piece, and is impatient to begin the next. The teacher humors him in this, allows him to pass on with the feeling that he has done all that is necessary, and excuses his own leniency with the thought that the pupil has profited technically, and will be better fitted to observe the expression signs when he is more advanced. The only way to obviate such a condition of affairs is to exercise thoroughness in points of detail from the very beginning,

For this pupil you will be wise to get a copy of "Thirty Selected Studies." from Opus 45, 46 and 47,

you say your pupil is deficient. They should also be worked up to the metronome speed. Then a course in Cramer should be undertaken, intermingling some of Bach's "Two Part Inventions." After this the Clementi "Gradus ad Parnassum," intermingling Bach's "Three Part Inventions." A judiciously se-lected list of pieces should, of course, be used constantly. You will find in this number of the ROUND TABLE a list that will be useful until she has acquired more ability in noting details. If the music is not technically too difficult she will progress much more rapidly in making up her deficiencies. If she is expert you will most likely be able to omit some of the etudes in both Cramer and the Clementi-Tausig. Some of the "Inventions" can also be omit-Indeed all of these are more or less "expurgated" by the experienced teacher. It will be wiser for her to take up a thorough study of these before attempting to go on with more difficult work. she is intending to become a teacher, she should all use it with her own pupils later.

ACTION OF THUMB.

"(a) Will you kindly explain correct action for thumb. Should it move from the world or from any table excrete directed that the thumb he will extended outward from the indicarpal joint and the property of the property of

a. The thumb should lie straight forward over the key, with the point slightly directed toward the fingers; this, however, to obviate a common tendency of the point of the thumb to turn out from the hand. For striking purposes only one motion is possible to the thumb, the up and down motion, with the first and second joints held firmly and quiet. These joints come into play when the thumb crosses under the fingers, as in scales and arpeggios. The first exercise you mention helps to train the thumb for this work. It is also valuable in assisting the pupil to gain conscious control of all

b. For quiet legato work the level hand is the best. If the wrist is held high a punching movebest. If the wrist is acid night a punching move-ment is likely to be developed in the fingers. If low, the fingers lose in strength. Full control of the hand in all positions should be gained, however, as in artistic piano playing they all come more or less into use. The exceptional positions, however, need not be taught during the years of elementary train-

c. Clementi's Gradus is only for very advanced students. The intelligent use of Czerny studies always produces good results. For the grade you men-It is hard for an experienced player to realize how difficult the mere deciphering, and locating on the difficult the mere deciphering, and locating on the pecially when used with the Standard Graded

ELEMENTARY STUDY.

"Since removing to this remote village I find it was a since the property of t

You cannot do better than take up the first book of the Standard Graded Course. The very first ex-ercises will of course be superfluous, but a judicious use of some of the easier ones will, if intelligently reviewed, admirably serve to develop a condition of freedom in the pupil's hand. Review work with Thirty Selected Studies. From Open as, as and any second in this in mind is always a benefit to any player at remains a study for life." If this is the case, surely

and thoroughly assimilated. This applies more especially to the teacher, as it would do a child no good to try to read it; but the teacher that thoroughly made to read it; but the teacher that thoroughly made to read it; oughly understands it can apply its principles in the pupil's work. The Czerny-Liebling studies can the publis work. The Czerny-steoring studies can be taken up as supplementary work. No other endes will be necessary during this period. Judiciously selected pieces will be neceded. The easier movements from the sonatinas of Clementi and Kuhlpu as constitution. Kuhlau are excellent. I do not advise an entire sonatina unless the pupil has a good deal of time to practice, as he is likely to get tired and discouraged before it is finished. This is only human nature, and the pupil's interest is more easily retained if it is humored. You will find the metronome invaluable in the development of speed. Set it at 60, for example, and advance it notch by notch as the pupil is ready for the increase in speed. When the point is reached, however, that the muscles begin to stiffen, drop the study and leave greater velocity to be acquired later. Great speed must not be attempted before the student is ready for it.

"Will you kindly tell me how to make first and accord grade pupils realize the importance of, and obtain, a good legato?
"Will you also give me a list of fourth and fifth grade pieces?"

Causing students to realize the importance of the more industriously follow through this course of study, in order that she may understand how to expect it of children. Nothing is important to a child except the thing that he wishes to do at any given moment, and many people grow up without having developed very far beyond this point. It is, of course, a part of your business to make the child realize responsibility, and the amount of progress he makes along this line will indicate the rate of development of his mental faculties. The child should realize first that what you tell him is true because you tell him, and that he must follow your instructions for the same reason. Gradually he will begin to perceive for himself that your instruction is reasonable. But at first you should exact obedience, and it should be freely given, in order that there may be no friction. Without a good legato there can be no playing that is worth taking into account. This your pupil should know, and aim to acquire it. If you will procure a copy of the first volume of Mason's "Touch and Technic." you will find in it a full treatment of legato and the pest means of obtaining it. I know of no other book in which it is treated more explicitly. To consider it fully here would require more space than is at com-

mahu.

The following fourth grade pieces you will find interesting: Scherzino in F, Moszkowski; Etude Mignon, Schutt; Cortege Rustique, Templeton Strong: In the Gondola, Bendel; Ballet Mignon, Wachs: Nocture in G flat. Brassin; The Two Larks, Leschetizky; Etude Melodique, Godard.

Fifth grade is as follows: Arion, Kroeger; Minuet from Suite, Op. 72, Raff; Impromptu in B flat. Schubert; Kamennoi Ostrow, Rubinstein; Impromptu, Op. 28, No. 3, Reinhold; Valse in A flat, Moszkowski; March. Op. 30, No. 1, Hollaender; My Sweet Repose, Schubert-Liszt,

WHEN SHOULD PEDAL STUDY BE COM-MENCED?

BY GRACE DALTON.

Many students feel that the pedal is one of the most fascinating means of producing effects upon the piano. That the novice uses it solely to make the music louder or softer everyone knows. When he comes under the hands of a good teacher and is obliged to stop using it in this way because it blurs the tones he feels that early it he tones he feels that the tones had tones he feels the tones had the tones had the tones he feels that the tones had the the tones, he feels that one of the chief charms in his playing is gone. The teacher, in order to bring about good results, insists upon a rest. Only too about good results, masts upon a rest. Unit to-often this rest is far too long and the pupil never learns to pedal properly. Is it not far better to permit the pupil to employ the pedal sigms as indi-cated on the printed page? Most of the modern editions are reasonably accurate, and where inaccuracies of pedaling exist the teacher can point them out. It is very exasperating for the pupil to work along without using the pedal in any way, Chopin said, "The correct employment of the pedal by Heller. The carner ones may seem support the standpoint in which any stage. The introduction should be gradually we cannot commence the study of it too early.

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A Classified List

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This issue, devoted as it is to "Womans work in Music," would not be complete with the most of the complete with the cause of music by women authors and to the cause of music by women authors and to the cause of music by women authors are to the cause of music by women authors are to the few towns works of this character?

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PADEREWSKI, GODOWSKY, SCHRADIECK, VSAYE, MELBA, CARUSO - suppose that hundreds of

38 WOODWARD TERRACE Datroit Mich. WASHINGTON COLLEGE OF MUSIC

DIFFEL and Scotti are named as the suc-cessors of the Gatti-Casazza and Dippel con-bination in the management of the Metro-politian Opera in New York, though nothing defaulte has been announced. Music teachers and musicians visiting Scattle dur-ing the Alaska-Youkon-Facific Exposition are in-vited to make their headquarters here. SEATTLE WASHINGTON

LESSONS BY MAIL

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swear year appuls of my high growth appuls of my high growth appuls of my high growth with my pupils of my high growth appuls of my high gr

GOLDMARK'S "Wintermärchen," which was announced for production this year at the Metropolitan, will be produced next year. A PERPORMANCE of Mendelsohn's "St. Paul" was recently given by the Oratorio Seciety of Tiffin, Ohlo, at Heidelburg, Uni-versity. The performance met with great success. LESSONS BY MAIL PUBLIC SCHOOL MUSIC

FRITZ KREISLER, the eminent violinist, will tour this country next season. He may be regarded, in some ways, as the legitimate successor of Joachim. Other Subjects
E. F. Marks
2 W. 121st Street NEW YORK

CAMPANARI, the eminent baritone, who was also leading cellist to the Boston Symphony for a number of years, has consented to take a few pupils. Few operatic singers possess his accomplishments, and his entry into the teaching world is a notable gain for American students. HUGH A. CLARKE, Mus. Doc. n Harmony, Counterpoint and Compositio

THE WORLD OF MUSIC.

At Home.

A PERFORMANCE of "The Messiah" at Can-ndaigua, N. Y., met with great success.

IT is rumored that Godowsky is coming to this country next season.

Mortz Rosenthal, the Roumanian planist, s among the artists who are to visit us next

Garrilowitsch recently gave his farewell New York concert and exhibited his remark-shie command over planistic resource.

THE Bach festival, held at the Hearst Greek Thentre in the University of Cali-fornin recently, proved to be an immense

HAMMERSTEIN has secured a new tenor. Prederice Chrasa, who is at present singing at towent Garden, London. He is only wenty-two years old.

MIR. TERNINA, the famous Wagnerian sopratio, has consented to become a head instructor in sirging at the Institute of Musical Art in New York, of which Dr. Frank Damwsch is the director.

The Illinois Music Teachers' Association recently held a very satisfactory meeting at Decatur. The reports of progress were gratifying, and the members have reason to comparatiate themselves on excellent work

Dr. John W. Bischoff, the blind organist died at Washington on May 30. He had been organist of the Pirst Congregational Church of that city for thirty-five years, and his death lata serious loss to the musical community of Washington.

THE North Carolina Musical Featival-was recently held at Raleigh, N. C., at which a performance was given of Havdn's "Creation." The Featival Orchestra of Pitts-burg, assisted, and the soloists engaged added greatly to the success of an excellent undertaking.

undertaking.

Mas. H. H. A. BEACH'S setting of Oliver Wendell Holmes' poom, "The Chambered Statistics," and the set of th

on composer, chorus and orchestra alike.

After prises offered for compositions by
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After prises of the composition of the co GILBERT RAYNOLDS COMBS, Director, 1329-31 South Broad Street, Philadelphia

THE prison at Sing-Sing has an excellent exchestra made up of convicts. They play been been considered from the single section of the single sections as an inestimable privilege. No mentions that the single section of th

a season have removed as a season of the sea

Symphony Orchesters.

True Dociniant Night, Choral Soylety of Airs, Airs

Mighle commended.

Is a room, the state of t

rentures of Nosh.

The Prinsburgh Male Chorus Society have defered a prize for the best setting of Ward Market and Chorus Anderson and Charles and Cha

WON'T MIX Bad Food and Good Health Won't

The human stomach stands much abuse but it won't return good healthe if you give it bad food. If you feed right you will feel right, for proper food and a good mind is the

"A year ago I became much alarmed about my health for I began to suffer after each meal no matter how little! ate," says a Denver woman.

"I lost my appetite, and the very thought of food grew distasteful with the result that I was not nourished and got weak and thin.

"My home cares were very heavy, for beside a large family of my own ! have also to look out for an aged mother. There was no one to shoulder my household burdens, and come what might I must bear them, and this thought nearly drove me frantic when I realized that my health was breaking down.

"I read an article in the naner about some one with trouble just like mine being cured on Grape-Nuts food, and acting on this suggestion I gave Grape-Nuts a trial. The first dish of this delicious food proved that I had struck the right thing.

"My uncomfortable feelings in stomach and brain disappeared as if by magic, and in an incredibly short space of time I was again myself. Since then I have gained 12 pounds in weight through a summer of hard work, and realize I am a very different woman. all due to the splendid food, Grape-

"There's a Reason." Trial will prove Read the famous little book. "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human

Richard Strauss and many others. He was the last Carl Wolfolm, of Chicago, who was one of the sealant tenders of planes of consequences of the sealant tenders of planes of the sealant tenders of planes of the sealant tenders the seala

he to be highly commended. We have received an interesting amountement from Mr. Arthur Foots with reference ment from Mr. Arthur Foots with reference science. The annual meeting of this society, he tells us, 'was beld on May 28, at the science, and the science of the science

Abroad

Eugen n'Albert's "Tiefland" has been produced over two hundred times in Berlin. It is rumored that n new "Salome," by Granville Bantock, will be produced in Lon-

Mascheroni's new opera, "Die Frau aus Perugia," was produced in April at Naples, ALICE Sovereign, the American contralto, has been engaged to sing in opera at Posen, Germany.

LORETTO TENNER, one of the American singers at the opera in Prague, has been offered a five-year contract, and has become a great favorite.

A FIVE-YEAR contract has been signed by Lucie Gates, an American singer, to appear at the Royal Opera in Berlin. MASSENET, whose new opera, "Bacchus," has recently been produced in Paris, has lately passed his sixty-seventh birthday.

An American pisnist, Rudolph E. Reuter, of Berlin, has been appointed to teach piano in Tokio, for the Japanese Government.

JEAN SIBELIUS' latest work is a string quartet, which will be published in Germany. The first of the two violin concertos by Haydn, which have recently been discovered, has been performed with great success in Berlin.

Massener's new opera, "Pacchus," has 'een produced in Parls, with fair success, ahe critics admire it, but do not seem to be over-enthusiastic. It is reported that Ham-merstein planned to give it in America.

LEONCAVALLO'S opera, "Zaza," was re-cently given for the first time in London, at the Coronet Theatre, but does not appear to have captivated the British opera-goers to the same extent as "I Pagliacct."

A BECENT issue of a Frankfort paper contained the following advertisement: "On account of TOOTRACHE: Wanted to sell an almost new, upright plane (cost \$235), for \$62.50."

Callen upon suddenly to fill the place of a singer who was indisposed, Miss Bessie Abbott, an American singer who has ap-peared at the Metropolitan Opera, has achieved a signal success at Monte Carlo.

THE new concert-meister of the reorganized New York Philharmonic under Mahler will be Theo. Spiering, who has lately been meeting with pronounced success in European concert auditoriums.

THE fund for the Beethoven moniment in Paris has now reached about \$86,000. There was a gala performance in ald of the fund great recently, at which Messrs. Messager conducted. The latter is now recovered most recent illness, and has resumed his dutles at the Odeon Theatte.

The opera "Theodora," by X. Leroux, has inst been produced at the "La Scala," in Milan. Much has been expected of the work, but the foreign papers report that it did not meet with very enthusiastic public "approve".

THE friends and admirers of Prof. Henri Marteau have presented him with a fine Cremona violin, made by Joseph Guarnerius dei Geu in the year 1743. Marteau has telebrated his twenty-fifth year of pro-fessional life.

UNDER the name of "Deutscher Opera Preis" the publishing firm known as "Har-monie," of Berlin, have amounced a prize of \$2,500.00 for the Berlin presented before September, 1910. There are two addi-tional honor prizes of stoot \$55,000 each.

Mr. These, the well-known London actor, is considered to possibility of producing the play. Beefing the possibility of producing the play. Beefing the possibility of producing the composer's music was given in the French the composer's music was given in the French the composer's music was given in the French the composer's music was given in Paris. Michael 1997,

MME. SEMBRICH, who is one of the contributors to this number, has recently been giving fared operatic performances in St. Petersburg, which have aroused a public enthusiasm hardly less than that which she created in New York.

Sportiny?s "La Vestale" was given sixteen times during the past season at the opera house "La Scale," in Milen. More performances of this work were given than of any other work. Sixy-eight performances was the total number of all operas given during the season.

NEW PUBLICATIONS.

Beethoven's Letters, by Dr. Alf. Chr. Kalischer, published by E. P. Dutton & Co., New York. Price This is an important addition to Bee-

thoven literature, and cannot fail to be of interest to students of the life of the great master. It contains all letters that have hitherto appeared in bookform, together with many now printed for the first time. The difficult task of collecting and editing these letters has been a labor of love to Dr. Kalischer, who has added critical notes to the letters. The translation of this work has been entrusted to Mr. J. S. Shedlock, B.A., and has been ably carried out. One of the translator's difficulties has been Beethoven's habit of making puns! The habit is sufficiently marked to be characteristic of the composer, and therefore to need attention from students of his life. Such items add to the trials of a translator's lot. However, all difficulties have been admirably overcome, and the two volumes will doubtless be eagerly read by all who are specially interested in the life of Beethoven.

Stokes' Encyclopedia of Music and Musicians, by L. J. DeBekker, published by the Frederick A. Stokes Co., New York. Price, cloth \$3.00 net; postpaid. \$3.25. Half-crushed Levant, gilt top, \$6.00 net; postpaid, \$6.25.

This volume will be a useful addition to the music-lover's library. It is very compact and concise, very eclectic, and contains much information that is not to be found in other works of the same nature. The description of the plots of some modern light operas is an in-stance of this, though the statement that "The Gondoliers" was the last book written by Gilbert for Sullivan is a mistake, as two others followed "The Gondoliers." Nearly as much space is given to this operetta as to the whole life of Reinecke, which seems disproportionate. Other details suggest careless editing. Sinding was born at Kongsberg, which is in Norway, not in Königsberg, which is in Prussia. However, errors are liable to creep into the best-regulated works, and the general excellence of the book far outweighs its shortcomings.

Cyclopædic Dictionary of Music, by Ralph Dunston, published by J. Curwen & Sons, London. Price \$3.00.

The author is to be congratulated on compiling a very useful volume.

While the biographical portion of the volume is necessarily brief, it is very comprehensive, and the dictionary part of the work is especially admirable. that are not usually found in works of this nature receive attention, and the book is an excellent substitute for the

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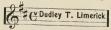
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SIGHT READING.

BY M. KINGSTON.

To the question, Why cannot everyone who has been taught music read at sight? the answer is not so easily forthcoming as the question is easily put. Musical educators have for many ears pushed this question to the front. is urged that everyone ought to be able to read a line of music as accurately as one reads a line in a news-paper or in a novel. Quite so; and what is the difficulty that prevents this? Few people allow time to think and o digest thoroughly all that they know r have been taught. In religious circles there is an institution known as a "quiet day." In musical life we ought to have an occasional quiet day. Business men have quiet days: periods for taking stock of their work and themselves, and they are all the better for it. Ask a school boy or girl to do something extra. Often the reply will "Can't; have no time!" The cur-

riculum is too crowded, Never has the art of teaching been brought to such perfection as it has been to-day. Every little detail is placed before the pupil; every difficulty is carefully gone into; the position of thumbs and fingers in playing, or of lips, mouth and throat in singing, is minutely explained, the pupils having nothing left to do but to accept the

Therefore, it must not be forgotten than the other, that one was the singer that the pupil has a duty to perform for his meanness in complaining. as well as the teacher; and, if the pupil allows anything to interfere with the proper and thorough assimilation of the instruction given to him, he is doing an injustice to both himself and o the teacher. There is such a condition as seed falling on stony ground; people are sometimes found too complacent in listening without hearing.

We would not think people wise who continue eating and drinking all The mental digestion is quite as delicate a process as the physical one: time and quietness being as requisite n the one as in the other. Theo. Presser, Philadelphia, Pa.,

We believe that this is the reason for defective intonation and for poor, inaccurate sight reading. Let same-or even better, if possibleteaching standard remain; but let the students, whether elementary or advanced, thoroughly assimilate and so not waste the efforts put before them for their instruction and pleasure; and the pit of my stomach and dizzy ict not afterwards, when realizing their ings in my head and then a blindness inability to perform as brilliantly as expected, blaming the teacher (or looking elsewhere for the defect), when the trouble is within, in the form of feelings. weak mental digestion, which has been hadly used or which has not been given a fair chance to perform its ssimilative and its retentive functions. -Musical Opinion.

ACCOMPANISTS.

of musical art is that of accompanying. but finally I got a package and found It is a separate accomplishment in it to be all the doctor said. itself, demanding powers entirely distinct from those of the solo performer. coffee my dizziness, blindness and po And yet, while the accompanist re- vousness are all gone, my bowel ceives scant recognition at the hands regular and I am again well of the public, he is often made the strong. That is a short statement scapegoat for an unsuccessful perform- what Postum has done for me. ance of a singer or solo player. Handel was once in hot water with a singer book, "The Road to Welling named Gordon, who accused the com- "There's a Reason." poser of accompanying him badly, and Ever read the above letter? Antiadded that if he did not change his one appears from time to time. The style of accompanying, he (Gordon) are genuine, true, and full of human would jump upon the harpsichord and interest.

THE REASON FOR INEFFICIENT smash it. "Let me know when you vill do dat," said the angry composer, "and I vill adverdise it. I am sure more beoble vill come to see you shump dan vill come to hear you sing!"

This style of compensation is scarcely to be recommended among musicians; but the singer must always bear in mind that the accompanist happens to be master of the situation, and can make it what is technically known as "warm" for any singer who chooses to make himself unsociable. The following gives a clue to "how it is done;" When Beethoven was but a youth and organist of the Electoral Chapel at Bonn, there was engaged in the chapel a coxcomb who was constantly priding himself on his singing abilities, or upon the inability of any accompanist to disconcert him when singing. Beethoven soon heard of this con-

ceited fellow and made a wager with him to the effect that he would bring him to a standstill while he was singing. Accordingly, at one of the services in Passion week, while the singer was warbling in most approved fashion, Beethoven, by a gradual and adroit modulation, suddenly landed the singer in a region from which he could not move or do anything but leave off his singing. The failure of the singer, and his confusion, too, was complete. Choking with rage, he complained to the Elector, who very wisely heard both sides of the tale, when he warmly repri-manded each of the parties to the suit, adding that if one was more to blame

LUDVIG VAN BEETHOVEN-"Yes, love him, love him truly and sincerely-but do not forget that he reached the goal of poetical freedom only by the way of many years' earnest and incessant study, and thus admire his never-resting moral power."-Schumann.

DOCTOR KNEW Had Tried It Himself.

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One of his patients says: "During the summer just past I suifered terribly with a heavy feeling at would come over my eyes so I would have to sit down. I would get so nervous I could hardly control my

"Finally I spoke to our family physician about it and he asked if I drank much coffee, and mother told him that I did. He told me to immediately stop drinking coffee and drink Postum in its place, as he and his family had used Postum and found it a powert rebuilder and delicious food drink.

"I hesitated for a time, disliking the PERHAPS the least appreciated branch idea of having to give up my coff

"Since drinking Postum in place

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CARL HAHN tells the following interesting stories of Liszt in the London Musical Standard:

"My first meeting with the great Aida master was at Leipzig, where he was Andrea Chenier being much criticised for his strong advocacy of Chopin, for whom hardly anyone else had then a good word.

Liszt was one of the first, also, to Adriana Lecouv- Ahd-ree-ah-na Layunderstand and appreciate Wagner's reur genius, and he helped him in many ways, not only by his advice, but frequently in a more tangible manner.

Liszt was a natural humorist, as so many musicians are. In the most Don Giovanni trying moments he would see the humorous side of things. When rehearsing a work, just prior to its first Don Pasquale performance, the clarinet made an Ernani extraordinary mistake. Liszt stopped, Forza del Destino Fort-za-del Des-teeturned round to the offending member and clapped his hands as if in praise Fra Diavolo of his performance and, smilingly Iris Eeris nodding, said: You have done that I Pescatori di Perle Ee-pesh-a-to-ree dee very nicely indeed. Once more, please. Needless to say, the clarinet did not l'Pagliacci offend again.

"Oecasionally, when a pupil was l'Puritani compositions, the master would recognize a melody—borrowed, shall we say? If Flauto Magico Eel Floh-to Mahfrom one of his own compositions. With an amused look he would remark: 'Ah! It is pleasant to meet an La Sonnambula old friend!"

"In a conversation once with Capell- Lucia di Lammer- Loo-chee-a dee Lahmeister Hillmann at Weimar he said: Do you know I am one of the best claqueurs in existence? When a piece am conducting is finished and I feel it has left the audience cold I myself La Jolie Fille de La' Jho-lee Fee' de utter a loud hiss and start at the same time applauding loudly with my back to the audience. Thus I start the general interest, because my hissing challenges the claqueurs, who in the end invariably predominate. In this way I can make anything I take up a success.

"As everyone knows, Liszt had a most remarkable control over the piano; the facility and ease with which he executed the most difficult passages astounded all who heard him. He would frequently play on his own ac-cord, but one never dare ask him. cord, but one never dare ask min.
Strolling over to a piano he would
strike idly a few chords and then sit
down and begin. He spread his hands
in a way that seemed in double their
Vita Brettone length, and with his arms out at right angles, the whole position gave one an idea of an overwhelming power about to attack the keyboard.

"During the course of a visit to a MUSCULAR CONTROL OF TOUCH family not too well off, in whom the As the finer muscles of the hand master was interested, he struck a few strengthen and effect the touch, a great

quite a crowd of admirers waiting was full of kindness, and gave you of muscular control.

every attention. With that wonderful The various other detain you any longer."

SOME LISZT ANECDOTES. HOW TO PRONOUNCE THE NAMES OF SOME WELL KNOWN OPERAS

Name. Provunciation Ah-ec-da Ahn-dray-a Chay-(Italian pronuncia-

conv-ray-oo (Italian pronunciation)

Carmen Car-men Dinorah Dec-no-rah Don Thee-o-vahn-Don Wahn

Frah Dee-ah-vo-lo

Don Pas-kwah-lay

Eel Troh-va-to-ray Il Trovatore Ee Poo-ri'tah-nee playing some of his or her own piano Il Barbiere di Si- Eel Bar-bee-air-av

La' Son-nahm-hoo

moor La Boheme La Bo-aim La Favorita La Fav-o-ree-ta La Giaconda Perth

La Perle du Brazil La' Pairl du Brah-Lakme Lak-may La Traviata La Trah-vee-ah-ta L'Elisir d'Amore Lel-eet-zeer dah-

Les Huguenots Lay Oojh'no Mefistofele May-fee-sto-fay-lay Ma-no'n' Manon Mignon Meen-yo'n'

Un Ballo in Mas- Oon Bal-lo in Mahchera (Masked shay-ra' Vee-ta Bret-to-nay Werther Vair-tair Zaza Zah-za

chords on their piano. 'Ah! what a tin kettle!' said he. The owners apologized for the poorness of their instru- and character of the notes, for they ment, and gave up all hope of hearing appear to acquire an added smoothness him play. But the Abbé in answer to of surface. The result is brought about their excuses remarked: "To play on through the point of contact being a first-rate concert piano is no great art, made by the sensitive part of the end but to produce something on a tin of the finger—the same part that one kettle, that's what I call art.' Sitting would use to examine any powdered down, he did wonders, avoiding faulty substance to feel if it were the least keys, mute strings, sticking notes, and gritty. This fine sensitiveness does still delivering a work of art—on a tin not seem to be so pronounced in the

"He was a great master of languages. The muscles which might generally and spoke fluently French, German, be termed the weaker are those that Hungarian and a little English. He raise the fingers, separate them and Hungarian and a little English. Ite raise the nugers separate was always extremely popular and control the top joints. Any unnecessmuch sought after. At Weimar he was always extremely a claim of the control that the occupied fingers while playing might every day to see him. Even then he also be stated to be due to weakness

The various other touches of arm, gift he had, however, he would make wrist, etc., are not mentioned here, as his visitor understand when he must these involve the use of the larger or rise and say: Well, master, I will not stronger muscles.—Edward Atkins, in Hand Culture.

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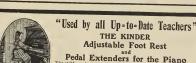
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SHE was a charming woman, chairman of the Entertainment Committee, and general manager of the social, and cian. He is a bank clerk and a she approached me with such a win- your organ merely as a side issue ning smile that I did not see how I ning smile that I do not seem to see that I do not seem to see

"We are going to have a little so of reasoning. The idea of asking cial for the church members," she organist to play for nothing. Whe cial for the entirent members, organist to play for neuring, war said, "and for their entertainment have was preposterous! Of course it was made up a program, putting you down
I thoroughly agreed with that point for one solo. Do you think you could view, but if that was preposterous at

And I replied that I did not see how I could possibly play even one unless
I was paid for it, at which she opened her eyes in wide astonishment, and

But, it isn't a professional affair. you know. It's just among ourselves and no one is getting paid for any-

cream at the caterer's and make the When they are giving amateur of cake ourselves?

dially as I could.

"So you must consider this a part of your education," I said. She walked away slowly, somewhat

hurt as to her feelings, and with the conviction that I was a most horrid man. Of course, I was a newcomer in the community and she did not know me very well, else she never perhaps, to let it be known the first would have asked me to play, because or second time, but when it is known ever since I commenced playing pro-fessionally I have made it a rule not to play for any kind of entertainment unless I was paid for it, and I have never regretted making that rule.

Why should a teacher play for a church social, or at a friend's musicale. or at a charity entertainment, or at anything else unless paid? I confess that I do not see why he should. We but the ice cream for the social, why told each pupil what to practice for not but the music also? If any of the not buy the music also? If any of the people get sick from eating the cream the scales and exercises were on the doctor is not asked to give his slighted because the process were on was eaten at a churchest cream much more interesting. Moreover, the control of the process of charges rent for his building, the elec- soon adopted the plan of leaving trie light company charges for light, small pad and pencil at each hose the teamster charges for hauling the upon which I wrote each week the

A good old minister of the Gospel ive part, and usually remarks as know why we have never asked you to play for us?"

to be spent every day on each respectation to the carmed the grant of the grant of

That's just it. he repired. You right hand. This makes the enterior once told Corwin, our organist, that quite as strong and steady as the once told Corwin, our organist, that quite as strong and steady you never played anywhere unless you right.

This has proved very successful and the past of the provided response to the provided r seems bout it, so we have never approached you."

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"Yet he is not a professional m you pay him a large salary for

And the good domine wanted a land time to think. It was this way: very much disgusted with my s "We are going to have a little so- of reasoning. The idea of asking was it not ten times more prenosuous to ask a professional musicial

could not get by standing firmly "Who is going to furnish the ice the ground that you are a profession musician and that you will not ple "Why, we are going to buy the gratis." musician and that you will not sla

tertainments let them give them no "Then you should buy the music or amateur performers. You have pupulmake it yourselves," I said, as cor- who are amateurs. Let them pla (but not unless you know what the "Well, I don't know what to say,
I'm sure," she replied, "I never knew
anyone to expect pay for music before." haven't any love for your fellow-man On the other hand, if you play withou compensation you will be consider a nice fellow, easily worked, and with out much backbone. It does not pay, either morally or financially, to play for nothing. It takes a little courage your standing is raised immensely in the community in which you live,

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"Well, I suppose it is because you knew you would have to pay me," I lent plan to have the pupil practice. "That's just it." he replied. "You right hand. This makes the left had

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terrifying to Strauss, but he was much ding March" was begun he pricked astonished when he was informed that his ears. "That sounds familiar" it would be necessary for him to re- exclaimed. "I'm not very strong AQUINAS **CHOOL OF MUSIC Repairs (Annual Property Manual Prope rehearsals were not at all needed, but down her eyes. "That," she told him the order was repeated without any demurely, "is the 'Maiden's Prayer," other explanation than the fact that it -Cleveland Leader, BEETHOVEN Conservatory of Music St. Louis, No. Brothers Epstein, Director

are not invariably delightful.

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SIAN COURT.

was the wish of the Czarina. There was no help for it, and Strauss laboriously went through the three re-hearsals. All the time that his musi-cians were playing, he watched with the utmost astonishment an empty attract much of an audience. court carriage which was being drawn over, in addition to being small, t back and forth by two horses in front audience was apathetic and the orga of the orchestra.

CHASE MARY WOOD School of Artistic Plants Plants Plants Chlouge, III. When the day of the performance before the Czarina arrived, the mystery and within five minutes was clapping was explained. The Czarina was suffering from a severe attack of gout, and was consequently compelled to rest her foot on the cushions of the carriage. The only object of the rehearsals had been to accustom the horses to the strains of the music in order that there might be no chance of their tak-

Conservation of Manie
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Chicke for Wan F. Beultey, Director Strauss's experience with the whims of gracious reply. "I seed the recital was the Russian court. Wearied with long free, and it was bloomin' cold outside; LIEDERHEIM Business of tool Note that the palace when a very exalted digni-Corservatory of Music tary led him to See advertisement this issue.

2 West 121st Street, New York calm assurance: tary led him to a piano and said with

NATIONAL Somervatory of Musle "Now be good enough to all the latest Vienna music." "Now be good enough to play nie NORTHWESTERN University Solved of Marko Seeing no way of escape, the unfortunate Strauss started in on this rather citals."-Cornell Widow.

large order and played steadily on for over an hour. Then he stopped. "I presume that will be sufficient."

"That singer has a very high voice, hasn't she?" "I am not at all tired," remarked the

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dignitary calmly. This was the last straw. "Well, I am," cried the musician, and fled.

> HENRY RUSSELL, the head of the Boston opera, was describing his former nolds, the artist, when shown the

"They were mean people," he said of picture of Mrs. Billington, the great the singers of a certain city. "I could singer of that era. Said Haydn: do no business with them. They thought only of money." Mr. Russell smiled.

"They were as bad as the man who discovered the Blank Theatre fire. angels. You should have made the "The first intimation the box-office angels listening to her!" had of the fire came at the end of the third act, from a fat man who bounded threw her arms around his neck and down the gallery stairs, stuck his face kissed him,

IOHANN STRAUSS AT THE RUS- in at the ticket window and shoutbreathlessly: "Theatre's afire! Gimme me more WHEN royalty condescends to ex-

tend an invitation, there is nothing for back!"-Washington Star. the honored individual to do but to accept. The consequences, however, ONE of the anecdotes which Andre Carnegie is fond of telling concerns When Johann Strauss took his fa- crabbed bachelor and an aged spinste mous orchestra to Russia, some years who one day found themselves at ago, he received a command to play concert. The selections were annual before the Czarina in her summer ently entirely unfamiliar to the gen

palace. In this there was nothing very man, but when Mendelssohn's

looking gentleman entered the church, vigorously. His enthusiasm speedily grew loud and frequent. The recita in short, after so poor a beginning, passed off splendidly. With feel of deep gratitude the organist accoste his seedy listener as he was leaving "I was delighted to see that you appreciated my playing," he exclaimed

warmly. "Appreciate nothin'!" was the un-

"Going up to hear that lecture on appendicitis to-day?" "Naw. I'm tired of these organ re-

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